THE SACRED DANCE GUILD OF AMERICA, INC., is a non-profit educational organization existing for the promotion of dance as a medium of religious expression:

– in ART, for creative discoveries of self and relatedness

– in RELIGION, for enriched experiences of corporate worship and the liturgical community

– in EDUCATION, for creative and disciplined growth of the whole person (mind, spirit and body as one) in relationship with God and with others

JOIN in and CELEBRATE

SACRED DANCE GUILD.

newsletter

Fall Issue 1976-77 Vol. XIX No. 1

THE SACRED DANCE GUILD
invites you to the 1977 JUNE INSTITUTE...

ENDICOTT COLLEGE, BEVERLEY, MASSACHUSETTS
(on the ocean)

June 23 - 26, 1977

BE ON THE ALERT FOR:

1. New Officers!!!!!! Congratulations! See Last Sheet!
2. Letter from the President.
3. We have a Volume No. and and Issue No.!!!!
4. Mark your Calendar now for June!

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Deadline dates for Newsletter items:

Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Special Announcements

Sept. 25: All Day at the Institute for Movement Exploration, Inc., 15 Lewis St., Hartford, Conn., 06103, Coordinator: Dorothea Buchholz

Oct. 2: All Day at the South Congregational Church, Centerville, Mass. Coordinator: Martha Yates, 22 Coddington Rd., Centerville, MA.02632 with Margaret Taylor Chaney

Oct. 15-17: Series of Workshops in Lancaster, PA., Coordinator: Mary Alice Butkofsky, 221 Green Lane Dr., Camp Hill, PA, 17011 with Margaret Taylor Chaney

Oct. 29-31: Convocation on the Arts, with Sylvia Bryant and Dr. Hal Taussig. Write Dr. Taussig, 4841 Larchwood, Philadelphia, Pa. 19143.

Oct. 30: Fall Workshop, Inter Faith Center, Colombia, Maryland with Mary Jane Wolbers. Write Aldema Ridge.

Jan. "With Timbrel and Dance" performance, Barrington College, Barrington, R.I., 17th at 8:30 a.m., director Carlynn Reed.

Gestalt Work: Sept. 3-5; Sept. 10-12; Sept. 17-19; Oct. 10-11; Oct. 29-31; Nov. 12-15; Nov. 18-21; Dec. 4-10; Dec. 17-20. Write Neil Lamper, PH.D., 1546 Spruce Drive, Kalamazoo, Mich 49008

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Address Changes** ** ** ** ** **

[redacted]

FROM THE PRESIDENT:

If any phrase describes the Sacred Dance Guild in this time it is: "Growing Up". We are feeling the growing pains and experiencing the rewards of maturing. You - and each one of you - is the reason for both the growth and the expanding awareness of ourselves as a Guild and the role we play in the world of religion and the arts.

This past year has seen a growth in membership in the Guild from 168 to 327; with members from 36 states and Canada. Workshops in regional areas around the country are mushrooming. We are cooperating region with region on leadership and membership participation. Our officers, Board members and Regional Directors are participating and active. Never have we as a Guild been more able to provide service, more needed for the spreading interest in Dance in Worship, more sincere about meeting the request for materials and leadership. And our By-Laws are reflecting the changes as we set about to revise and update their reflection of the range and extent of Sacred Dance organization and activities.

At the Kirkridge Institute, Mary Jane Wolbers, Program Chairman, was presented with a silver revere bowl as a token of the appreciation and indebtedness all of us feel for her many years of dedication and loving leadership. That's a big, big job and she has done it superbly. And continues to advise and support. Gloria Costano takes the helm to guide us into our annual experience at Beverly, Massachusetts next summer when we take over a whole "estate" at Endicott College there. She will need all our support, suggestions, and early registrations!!

In order to move ahead with wisdom, our Advisory Planning Committee is helping with analysis of the past and recommendations for the future in the light of our rapid growth as an organization. The consensus of function coming out of the recent study is best stated by the current Editor of the Newsletter, Toni' Intravaia: "I feel our role as an organization is one of education and guidance and I feel we change as we grow retaining the past to nurture the future -- whether it be members or material. As for the Newsletter I feel it is my duty to not only edit and assemble the activities of the members, but also to be something of a research person to give members inspiration along with education and guidance." That's about it. Always so simple, isn't it? If we can only remember and take good responsibility for our own part. Send in your news and continue to nourish this growth.

Sacred Dance is a two-pronged thrust: Worship and Movement. Each must have equal respect and consideration. Neglect either and we go off track. In case that isn't clear as it might be, - we work very hard at up-grading and polishing our dance performance. And it ought to be a continuing vigilance to present the very best art we can achieve. At the same time we must balance that art with greater understanding of the other thrust,--worship, sacred service, liturgical understanding and comprehension. This is a trust we hold. From time to time I hear a member say "I really shocked them with what I did in the chancel". or "I might get kicked out of the church but I did it anyway." or "They all called me the boy who danced naked in the chancel". These immature, personal vendettas some of us might hold against "establishment" or "the old guard" or "stuffy religious customs" is a private war against the fiber and thread which holds our society together. This attitude of disregard for the feelings and practices of a whole group whose service we invade is as undesirable as awkward, inept and untrained dance performance. And surely unworthy of the Sacred Dance Guild, or any member.

Resolved, that in the year ahead we will (1) Communicate - with the Newsletter, with each other, with ldeadership, with the communities in which we live; (2) Encourage an increase in membership by talking with those who are interested in the Guild from any angle: Minister, choir director, school teacher, superintendent of a church school, dance teacher, parent of a dance student, friend, member of the congregation, participant in a workshop. (3) Maintain a high level of maturity and attitude toward both dance performance and worship experience so that both are honored, respected and enhanced because of our involvement. We are indeed, GROWING UP.

I need only work on me. You need work on you. And the whole level of our

organization becomes greater. Philip Wiley in his "Generation of Vipers" said, "If we want a better world, we have to be better people. That's all Socrates said, all the Bible says, all Jesus said, all there is to say." We, whom you have elected to lead you, are immensely and justifiably proud of this Sacred Dance Guild organization. We hold your trust as a precious jewel to guard and protect. God bless.

(signed) Martha
Martha C. Yates, President
Sacred Dance Guild, July, 1976

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Minutes of Sacred Dance Guild Board Meeting, May 1, 1976, Centerville, Massachusetts

Present: Martha Yates, Gloria Castano, Sybille Volz, Joan Sparrow, Jary Yoos, Joan Huff

Item: Brochures for '76 June Institute at Kirkridge distributed. Discussion included: intent of choreographic workshops with concensus that these be open in interpretation; the hope that evaluations at the end of the institute be brief and constructive.

Item: Report of the nominating committee. Joan Sparrow to edit printing of blue inserts after elections. Board suggested changing title of "Regional Publicity Directors" to "Regional Representatives" and questioned appointing rather than voting in these people. An ad hoc committee on by-laws was appointed consisting of Joan Sparrow, Doug Adams, and Maxine DeBruyn to consider name and to better define role of these regional people.

Item: Treasurer's report: $1862.53 in the checking account, $977.49 in the memorial endowment account. Income: $140 in interest, $38 from sale of Doug Adam's book. Moved and seconded and passed that "as soon as the principal in the endowment fund reaches $1000 it be invested in a certificate of deposit at a higher rate of interest". Board recommended that NEWSLETTER report of Kirkridge '76 June Institute include its financial aspect so members can know costs.

Item: Report of corresponding secretary.

Item: Report of the logo pin committee. Their designs were considered. Some board members expressed the hope that other designs could be considered. The board suggested that we have a session at Kirkridge to design logo interrelated to discussion of stated purpose of Guild.

Item: Report of membership director: 326 members - 273 regular, 28 student, 16 group, 9 sponsors.

Item: Report of Helps & Guidelines director: Since Aug. 1975-76 mailings - 33 kits @ $4.00, 18 kits @ $3.00, 9 books, 6 booklets.

Item: Board agreed that 1975 gift to Maxine did not set a precedent; future gifts to be relative to the person(s) and the situation. We planned recognition for M.J. Wolbers for service as program director.

Item: Gloria Castano reported on investigations for site for '77 Institute. Board approved Endicott College in Beverly, Mass. and set dates of June 23-26, 1977.

Item: Advertisement in DANCESCOPE - action deferred to '76 June Institute.

Item: Long range planning committee report deferred to '76 June Institute.

Item: Martha Yates distributed prints of NY Times article on sacred dance.

(These are notes from more complete report submitted by Joan Huff, acting secretary, on file with other reports.)

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Sacred Dance Guild Executive Board Meeting, June 23, 1976, Kirkridge

Present: Martha Yates, Joan Sparrow, Connie Fisher, Mary Jane Wolbers, Sybille Volz, Gloria Castano, Jary Yoos, Dorothy Johnson, Joan Huff, Alice Rader, Carlynn Reed.

Item: Treasurer's Report: Income: $1795. Expenses: $1773. Net Income: $22. Endowment Fund: June 15/75: $836. Now: $1106. Fee for Gertrude Lippincott: $200. No fee for Bob & Carol or for Gloria Castano. Re special case for part time attendance at the Institute, recommended $50. for adult, $35. for each

of the students. Passed.

Item: Membership in Forum of National Dance Association: Mary Jane Wolbers moved we allocate $10. out of next year's budget to maintain our membership. Passed.

Item: Ad in Dance Scope: Joan Sparrow moved we continue our ad for $10. Suggested we use Connie Fisher's name from Colorado so it will appear under another state. Passed.

Item: Institute for 1977: Gloria Castano recommended Endicott College in Beverley, Mass. This will be recommended at the Annual Meeting.

Item: Doug's suggestion for expanding regions: By-laws and amendments must be tightened up first. On the By-laws Committee: Connie Fisher, Joan Sparrow, Maxine DeBruyn, Doug Adams.

Item: Dues: Seriously considering an increase in dues because just not enough money.

Item: Pin Committee: Recommended first get logo as SDG symbol which can eventually be made into a pin. Passed.
Re submission of logo idea from Grand Rapids: recommend they remove "SDG" from picture and let it be an individual project if they would like. It was recommended the Committee take in other ideas from the membership so we can make a choice.

Item: Nominating Committee: New members Margaret Taylor Chaney and Wendy Hartman. One of them will chair since Joan Sparrow has served her time.

Item: SDGME: The money in the fund will be put in the account which best serves our interest.

Item: We extended a very warm thank you to Bob Yohn and Carol Conway for dancing in the service on Thursday.

Meeting was adjourned.

Respectfully submitted,
Carlynn Reed

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Minutes of Sacred Dance Guild Annual Meeting June 24, 1976, Kirkridge, Pennsylvania

Present: Martha Yates, Joan Sparrow, Connie Fisher, Mary Jane Wolbers, Sybille Volz, Gloria Castano, Jary Yoos, Dorothy Johnson, Joan Huff, Alice Rader, Carlynn Reed.

Item: The Minutes of the Annual Meeting of June, 1975 were read and approved.

Item: The Treasurer's Report was read and approved.

Item: The Corresponding Secretary reported on her communications for the year.

Item: Martha reported on recommendations from the Board:

a) Recommended that SDG hold membership in Forum of National Dance Association for $10. Passed.
b) Recommended that SDG re-insert ad in Dance Scope for $10. Passed.
c) A By-Laws Committee has been formed around V.P. Connie Fisher, Maxine DeBruyn, Doug Adams, and Joan Sparrow to recommend revisions to us and to be passed at the next annual meeting.
d) A loose finance committee will be built around Jary Yoos re increase in dues and tax-exampt number.
e) Send your change of address to Corresponding Secretary.
f) Fund raising possibility: a pin. We must receive suggestions from the membership to consider official logo for SDG which will clear through the Newsletter. (Kay Clark, Toni' Intravaia, Kathy Muir in Grand Rapids are the committee for this.)
g) Endowment Fund: Jary Yoos will put the funds in the best account for us to receive the best interest.

Item: Nominating Committee Report: It was moved to pass the whole slate. Passed.

Item: The new Chairperson for the Nominating Committee is Margaret Taylor Chaney. Wendy Hartman is also now on the committee.

Item: Membership Report: Total is 327 which breaks down to 274 Regular, 28 Students, 16 Groups, 9 Sponsors.

Item: Report from Doug Adams. His letter was read and enjoyed thoroughly. Martha summarized his report -- emphasized communication -- LET US KNOW WHAT YOU

ARE DOING in advance if possible.

Item: Newsletter: Toni' was praised and applauded for her work. She printed 400 and sent 370. She sells the extra issues for $1. M.J. Wolbers will do an article on Costume in Sacred Dance. Toni' will do an article on notation.

Item: Helps and Guidelines: Sybille Volz sent out 82 books and kits this year. Please send in a check with your order.

Item: M.J. Wolbers asked for reports on the Institute to go to her at her Cape address by July 1.

Item: Carlynn Reed read report on History of SDG.

Item: Gloria reported as the new National Program Chairperson. We will be at Endicott College in Beverley, Mass. on the ocean next year. The dates will be June 23-26, Thursday through Sunday.

Item: Mary Jane Wolbers: A hearty applause for many years of service as our National Program Chairperson. She was given an engraved Revere bowl, and Gloria's girls danced a tribute for her. Thank you Mary Jane from the entire Sacred Dance Guild.

The meeting was adjourned.

Respectfully Submitted,
Carlynn Reed

** ** ** Recommended Reading ** ** **

Reprints as listed by the Sharing Company, P. O. Box 190, North Aurora, Illinois 60542:

"Dramatic Dance with Children in Education and Worship", Margaret Fisk Taylor,(1976 edition, 96 pp.), $3.95
This book might be titled "How to use creative dramatic movement in Christian education." It is addressed especially to the church school teacher and parents of children five through eleven. (But the ideas are adaptable for older youth as well.) Drawing on the best parts of "Time for Discovery and Time for Wonder" she tells how movement can be used to create a new climate in which children discover more about themselves and others, the world, and the Creator. Interpretations of biblical stories, parables, hymns, Christmas and Easter carols the Lord's Prayer, and folk games are given; but the author stresses that these are only starting points. She encourages leaders to do their own experiments and to let children develop their own interpretations.

"Look Up and Live: (Dance in Prayer and Meditation) (1976 edition, 96 pp.), Margaret Fisk Taylor, $3.95
This book responds to the needs for body, mind, and soul to work cooperatively helping individuals to meet life with less tension and with more strength, with less discouragement and with more joy. Of the numerous movements described, all are appropriate in facilitating lives of personal prayer and meditation; but a number of these movements may be used in corporate prayer and worship. Although the attention in this book is to helping adults discover more vibrant forms of prayer and meditation, the methods are useful with youth in education as well.

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Also from Sharing Co:

"Worship to Launch Pilgrims to a New World" by Doug Adams, $2.00.

"Brethren Worship in the Spirit of '76" by Doug Adams, $2.00.

"An Experience of Puritan Worship with John Cotton" by Doug Adams, $2.00 (A Worship for Reflection Before the November Election).

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Also from Sharing Co:

Two legends by Ruth Shanholtzer:

#220 Christmas Rose - $1.00
#221 Christmas Plant Legends - $1.00

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The Center for Contemporary Celebration, 435 State Street, West LaFayette, Indiana 47906 lists the following:

"Banners and Such" by Sister Adelaide Ortegel, $4.25

"Come Share The Spirit" (Collection of Kent Schneider's newest songs),$1.50

"The Creative Musician in the Church" by Kent Schneider, $5.95. Provides techniques for workshops in creating new music as well as developing variety and enthusiasm for sharing traditional church music.

"A Dancing People" by Sister Adelaide Ortegel $4.95. Practical ideas for enabling religious dance in your liturgy.

"Light: A Language of Celebration" by Kent Schneider & Sister Adelaide. $4.95. Multi-Media techniques.

"Directory of Artists" $4.00. Lists over 700 names of people in the U.S. and Canada who serve the church in ministry through the Arts.

M U S I C

"The Gift to be Simple" (Songs, Dances and Rituals of the American Shakers) by Edward Deming Andrews, $2.00, a Dover paperback contains many songs of this early American group.

FFFFFFFFFFFF FILMS SSSSSSSSSSSSSS

nada Council grant has facilitated the lishing of two catalogs one in English the other in French, by the Canadian re for Films on Art. The 72 dance films r all styles. For a catalog write to s Dorothy Macpherson at the Centre, 150 St., Ottawa.

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y It With Music" using Ralph Carmichael guide to explor Christian Music. Color minutes- $30.00 rental. Available from: istian Artists, P.O. Box 1984, Thousand California 91360

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Robert M. Campbell, National Marketing tor, 705 Merchandise Mart, Chicago, nois 60654: "Dance Instrument" a series ve films: 1. The Dance Instrument minutes); 2. How to Move Better (19.6 es); 3. Dance Design: Motion (18.4 minutes); 4. Dance Design: Shape and Time (15.2 minutes); 5. Dance Design: Space (18.1 minutes).

"Bit" Reviews

From the April, 1971 issue of Dance Magazine: The first postage stamp ever to be issued in honor of a dance or ballet co. was issued on Feb. 16 when the State of Israel honored the Inbal Dance Theatre. The stamp,which depicts a scene from the Inbal's "A Psalm of David," was designed by E. Weishoff of Tel Aviv and is a part of a group of three stamps of the same denomination; the others salute the Israel National Opera and the Cameri Theatre. Other nations have honored ballet dancers, theatres, designers, national dances, etc. but Israel is the first to honor a co., according to informed philatelists.

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From the 1951 issue of Impulse!: "The Dance in Religious Worship" by Dr. Howard Thurman (Dr. Howard Thurman has been minister of the Church for the Fellowship of All Peoples in San Francisco since its organization in 1944. He came to this church from Howard University in Washington, D.C., where he had been Professor of Systematic Theology and Dean of the Chapel since 1932. For two years previous to this he was Professor of Philosophy and religious advisor at Morehouse and Spellman Colleges in Atlanta, Georgia. Dr. Thurman is the author of numerous books, including "The Greatest of These", "The Negro Spiritual Speaks of Life and Death", etc.)

Any person conversant with the history of religions is well acquainted with the role of the dance in religious worship. The significance of this role is to be found, at least in part, in the subtleties of rhythm and bodily movement as vehicles for the releasing of the human spirit. Historically, the act of worship provides a transendent point of focus for such release.

It is in the light of such a background

that the Church for the Fellowship of All Peoples has organized a Dance Choir whose function is to provide for the participants and for the congregation, vicariously, an experience of religious worship, in a dimension that is not a familiar part of modern religious association.

The first public expression of the Choir is the presentation of a Liturgical Dance Vesper built upon the movement of the earth on its axis. It is called "The Arc of the Day". The rhythmic pattern and the music are taken from the Gothic and Early Renaissance Period. The poetic symbolism follows the simple pattern of the three major parts of the day - The Morning Invocation, The Noon Meditation, and the Evening Offertory. The lines are from a contemporary poet who projects himself into the mood, rhythm and tempo of the ancient church. (This Dance Liturgy is a direct expression of worship in the immediate present, but it is also related to a distant point in time.)

Because the genius of the dance, certainly in its more liturgical aspects, is to effect a creative synthesis of body, mind and spirit in a single respiratory beat, the significance of such an experience for the community is not far to seek. Beset by fears and anxieties, with the sense of direction for the common life obscured by the deep shadows of heavy forbodings, modern man is desperately in need of experiences that make for wholeness, for synthesis, and therefore, validation. The dance provides that kind of integrating moment which may enable the human spirit to catch its breath in the struggle to achieve a friendly society of friendly men underneath a friendly sky.

(Ed. Note: Knowing Impulse 1951 is out of print, this article seemed to be of interest and very timely.)

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To Become a Member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a form of spiritual expression. Several types of membership are available.

Rates: Regular (1 year).....$5.00
Regular (2 years)..... 8.00
Student (1 year).....$3.00
Group (1 year).....15.00
Sponsor (1 year).....10.00
Sponsor (2 years).....15.00

Send your Membership to Sally Alderdice, 124 Fenway, Rockville Centre, New York 11570.

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(Ed. Note: The folowing is a brief form of the Application)

Application Form for Scholarship Aid Through the Sacred Dance Guild Memorial Endowment:

Name:__Address:__Telephone:__Church where Active:__Sacred Dance Guild Member:__How Long:__Resumé of activities (dance training, previous SDG events attended, performances, participation in dance groups, etc.):__What is your concept of the use of dance as religious art?__Event for which financial aid is requested:__ Of what value do you hope this event will be?__Cost of event to you:__How much can you finance yourself?__If scholarship aid is limited, do you have other sources?__ Name and addresses of three (3) references. (Please ask these individuals yourself to write us a recommendation.)__ __ __.
Send application to: Maxine DeBruyn, Box #76, Zeeland, Michigan 49464.

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(From Page 1) Address Changes

[redacted]

This article is reprinted with the permission of the Journal of Physical Education and Recreation, March 1975 - Toni'

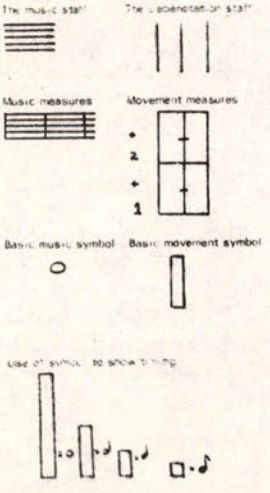
dance

NOTATION OF MOVEMENT AS A TEACHING AID

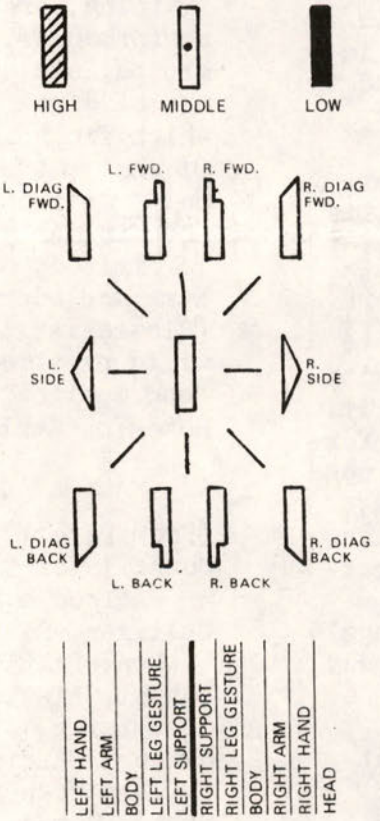
TONI INTRAVAIA owns and directs a Creative Dance Workshop, 201 Hewitt, Carbondale, Illinois 52901. She has conducted numerous workshops and lectured extensively throughout the East and Midwest. Currently she is involved in notation of dances of the American Plains Indians.

Ann Hutchinson calls notation the "language of movement"; as all language is taught or learned, it is begun at an early age. Children love symbols. Notation, a language of symbols, has the advantage of being easier to write and understand at an early age. Because it is visual, notation helps the reader to become aware of movement.

Labanotation, developed in the 1920s by Rudolf von Laban, is based on scientific principles of movement. For purposes of illustration, it is good to compare Labanotation with music notation. Although not all people read music, they recognize its symbols.

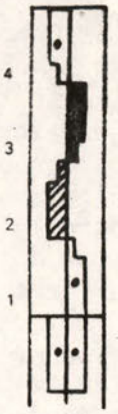


The music staff is a five-line horizontal staff, reading from left to right; the movement staff is a three-lined vertical staff reading from bottom to top with the center line dividing the left side of the body from the right side of the body. In music the staff is divided to indicate measures or groups of sound. In Labanotation the staff is divided to indicate measures or groups of movement. The basic music symbol is egg-shaped; the basic movement symbol is a rectangle. To show duration the music symbol is shaded or has a stem and "flags" attached; the movement symbol is lengthened or shortened to show duration or timing. To show pitch the music note is placed appropriately on the staff. By its shading, the movement notation symbol shows level; by the addition of pointers, direction is shown; and by the symbol's placement on the staff the part of the body that moves is shown. (A ball-shaped typing element with the notation symbols is available for the IBM Selectric typewriter.)

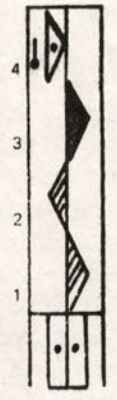


These, then, are the basic tools to use in recording movement. Here's how:

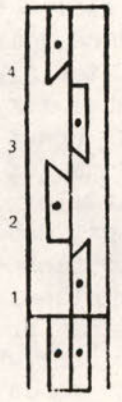
4. Take a left step on whole foot backward
3. Take a right step (with knee bent) backward
2. Take a left step forward on "half" toe
1. Take a step forward on right full foot
Start here on two feet



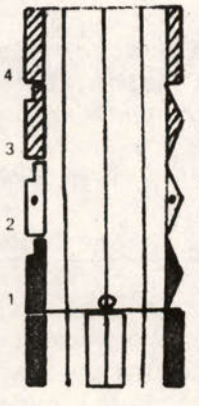
4. Take a step to the right on the left leg in front of right foot (full foot)
3. Take a step to the right with the right foot (right leg bent)
2. Take a step to the left with the left foot on "half toe"
1. Take a step to the right with the right foot on "half toe"
Start here on two feet



4. Take a step to the back left corner with left foot (keep facing front)
3. Take a step to the back right corner with right foot (keep facing front)
2. Take a step to the left front corner with left foot (keep facing front)
1. Take a step to the right front corner with right foot (keep facing front)
Start here on two feet

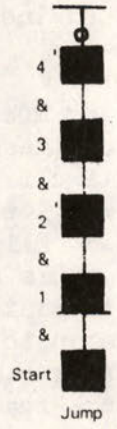


4. Arms by ears—straight up
3. Right arm side 135° high, left forward 135° high
2. Right arm side 90° high, left forward 90° high
1. Right arm side 45° high, left forward 45° high
Start with both arms low by sides of body and standing on two feet and remain on two feet throughout.



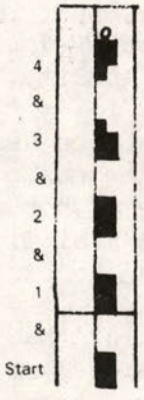
The first three patterns were walking patterns and the fourth was an arm pattern. Here are the five forms of aerial work in patterns:

4. Land on two feet
& In air
3. Land on two feet
& In air
2. Land on two feet
& In air
1. Land on two feet
& In air
Start on both feet



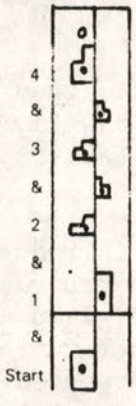
Jump

4. Hop back on right foot —hold
& In air
3. Hop forward on right foot—land
& In air
2. Hop in place on right foot—land
& In air
1. Land on right foot in place
& In air
Start on right foot



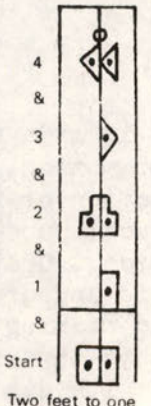
Hop

4. Land forward on left foot —hold
& In air
3. Land forward on right
& In air
2. Land forward on left foot
& In air
1. Land forward on right foot
& In air
Start on left foot



Leap

4. Land on two feet to the left side, hold
& In air
3. Land on right foot to right side
& In air
2. Land on two feet forward
& In air
1. Land on right foot in place
& In air
Start on 2 feet

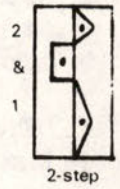


Two feet to one & one foot to two

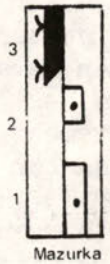
Without word notes here are a few dance forms:

Marche

Waltz

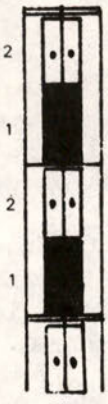


2-step

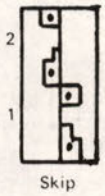


Mazurka

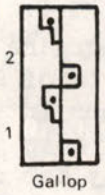
Without word notes, here is the plié in a ballet warmup, two locomotor patterns (the skip and the gallop), and two axial patterns (flex-extend and half-turn):



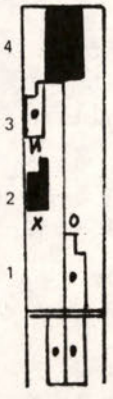
Plie



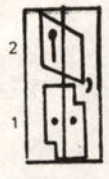
Skip



Gallop



Flex-extend



Half-turn

This gives, in capsule form, an idea of one form of notation. It is important for the teacher to use notation as a teaching aid either in technique or composition class (or in music class, if that is where the awareness or analysis of movement is dealt with and discussed). This visual aid helps not only the student but the teacher, not only the performer but the composer.

As the analysis of movement and desire to write begin, write only what is needed. Add details as learning and need progress. The complexity of the human body and its behavior need a notation to record as much or as little as necessary to fit a given situation. Add "word notes" to the notation. Musicians do.

Use notation in technique class to show the craft of movement. For composition class, use it from scores to give examples of form, content, theme, and its development, phrasing, etc., or write down the assignments—that is, use it as a tool to teach the craft of composition. Use the essentials in notation for the supports and the arms, then use words where needed for clarification. In this beginning way notation will become a valuable helper.

For more about Labanotation, read Ann Hutchinson's text *Labanotation: The System of Analyzing and Recording Movement*, published by Theatre Arts Books, 333 Sixth Avenue, New York, New York 10014. For further study on this or any other notation system, write to Dance Notation Bureau, Inc., 19 Union Square West, New York, New York 10003.

Labanotation is an exciting adventure! Words often are inadequate to describe movement. Labanotation is adequate for it is indeed the language of movement. □

HHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH

H I S T O R Y

HHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH

(Ed. Note: This article was started for Dance Observer, but after the periodical was discontinued, "Rhythm and the Spoken Word" was set aside. Here it is in its unfinished form for your use.)

On February 7, 1961: "Movement and gesture are the oldest languages known to men, even older than speech. When a man moves he stands revealed for what he is. Movement is the language of the dancer and the dancer expresses this language with his body. The reader's means of expression comes through his voice. The movement of syllables into intelligible speech is the language of the reader.

"Does this mean that the reader cannot or should not use his body? or that the dancer cannot or should not use her voice?

"The dancer and oral interpreter are essentially the same instruments of God's expression--both of them express internal feelings externally. They are both guided by foot patterns--the dancer by her own feet, and the reader by the poetic feet dictated in the selection.

"At times this evening you will notice the dancer setting the rhythm for a poem, at other times the poetic interpretation will dominate the dancer--but at all times, both dancer and reader will be aware of Rhythm and the Spoken Word."

Then followed, with interpreter and dancer, poetry by Millay, Donne, Masters, Blake and Psalms.

On November 19, 1961: "The human voice is the most perfect instrument for sound that we know. With its pitch, quality, powers of resonation and articulation man has developed an instrument to be envied.

"Man-made instruments such as the violin, cello, oboe, and flute are often referred to in music as the voices of the orchestra. They have pitch, quality and distinctive powers of resonation built into them which man uses in imitation of the human voice.

"The oral reader's voice should be an orchestra made up of these different instruments so that it can vibrate like strings, woodwinds, brass, and even -- percussion.

"In comparing music and speech we realize that both of these arts rely heavily on auditory stimuli for their effective performance. Yet both music and speech move, as T.S. Eliot has written: 'Only in time'....This suggests that it is difficult to capture either of the two.... but he goes on to say: 'But that which is only living can only die. Words, after speech, reach into the silence.'

"The dance, too, is a fleeting moment in time, associated with time's urgency and dreamlike quality.

"Dance has been described as man's attempt to catch the music of the spheres. We become poets when we watch the dance and often feel musical rhythm which may be both visual and auditory.

"Walter Sorell has written: 'Somewhere in time, space and form, all the arts meet, cross, trespass, overlap, lean on, liberate, give, borrow, and take from one another.'

And then followed Psalms and poetry by Hopkins, Sitwell, Sandburg, Kavinsky, MacLeish, Masters, Milne, Rosetti and Donne.

The above introductions were read by Enid Portnoy as programs involving poetry and dance were given at Morgantown, West Virginia. Most dancers at one time or another have used words. The definition, history, principles and personalities involved is most interesting and revealing.

Definition

"Language is made of words, and gesture is made of motion...Words are made of motion, made of action or response....the language of words most succeeds it becomes gesture in its words...Gesture, in language, is the outward and dramatic play of inward and imaged meaning....In dancing we would seem to have the art that is most directly concerned with gesture, for when the

gesture breaks down or does not communicate, the dance does not speak at all...Without gesture there cannot be a beginning or a middle or an end to a dance...The words sound with music, make images which are visual, seem solid like sculpture and spacious like architecture, repeat themselves like the movements in a dance, call for a kind of mummery in the voice when read, and turn upon themselves like nothing but the written word..." (From "Language as Gesture" by R.P. Blackmur, Harcourt, Brace and Company, New York, 1952)

"...Born of speech and gesture, it (dance) embodied architectural forms, the musical rhythms of 'melodies unheard,' the linear designs of painting, sculptural plans and the narrative of drama..." (From "The Choreographers' Debt to the Theatre" by Ernestine Stodelle, Dance Observer, March, 1961)

"Moreover, because of the rarity of the dance-plus-words from the field has been very little explored as yet, and offers a magnificent country for pioneering souls. It was the modern dancers who re-introduced the word, and it is mostly the moderns who continue to produce an occasional work which pushes back the frontier..." (From "The Art of Making Dance" by Doris Humphrey, Rinehart and Company, 1959)

"...It would follow that modern dance as a theater art should be able to combine the talents of choreographer, composer, artist, poet, libretist and, of course, dancer to evolve a more enhanced and greater communication if it so chooses.

"In combining poetry and dance, the dancer is relating to another art, an art with a common source - life, and a common element - rhythm.

"If one uses poetry for inspiration alone, then it is the idea, the emotions, the rhythm, or the design which the choreographer relates to, or expresses in, movement. If one uses poetry, integrating the words with the movement, the problems are greater and more varied, but the dance may be enhanced by this method...." (From "Dance and Poetry" by Mary Tiffany, Focus on Dance 1 AAHPER, Washington D.C., 1960)

"...Dancing to poetry presents many of the same problems that are involved in dancing to music, with certain others added for good measure. The structural framework of poetry, like that of music, presents a basis for time patterns upon which the dance can build. But where music is likely to be abstract in substance, poetry is inclined to be specific. Words have an even more unyielding quality than music in combination with other arts; they refuse to give an inch. Perhaps in that middle ground inhabited by Gertrude Stein some compromise can be evolved, but words used in this manner amount almost to music of a sort.

"In the combination of poetry and dancing we run into the obstacle again of trying to put together two things that are unequal. The dance can convey its impressions instantaneously, where poetry requires perhaps several lines to complete its simplest ideas. There is, on the other hand, a certain connotation in words which cannot be duplicated in movement. A poem may, for this reason convey a battle or a hurricane or the decline of a civilisation in a line or two, and if it is at all descriptive in character, it puts the dance into a tight place to keep up with it without resorting to a rather meretricious type of symbolic gesture. This is unfortunately what generally happens in dances to poetry. The dancer indulges in a few gestures and lets it go at that.

"Pantomimic action is, of course, another thing. The pantomime performed to poetry requires a definite collaboration from the beginning between poet and choreographer. This, like most of the rest of the field of danced poetry, belongs rather to the synthetic art of the theatre than to the dance alone. Poetry is one of the essential elements of drama and dancing in its broader sense is another. When the two are brought together both are likely to suffer something of a sea change. ..." (From "The Modern Dance" by John Martin, A. S. Barnes & Company, N.Y., 1936)

(This article will be concluded in the Winter Issue of the SDG Newsletter.)

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JUNE INSTITUTE ---Evaluations

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One

Evaluation of Sacred Dance Guild Institute 1976

Evaluations were submitted by 51 participants at the Institute, 44 of whom are Guild members - 33 dance with choirs, 9 direct dance choirs, 5 are professionally involved in dance, 3 are religious education directors, 3 are church music directors, 3 are members of the clergy. (Some of these areas of responsibility overlap.)

Without exception, the warm, friendly atmosphere of the Institute was affirmed. However, several felt that contact with the leaders was not easily made. (Two problems here: the time that leaders are necessarily involved in Guild meetings, and tendency of younger partcipants to remain with their own group, thus limiting their opportunities to socialize and meet informally with leaders.) Personal contacts at Institute are important and are the basis for further interaction (correspondence, workshops, future Institutes) and strengthening the Guild as an organization. ("I feel more connected with S.D.G. leadership after personal contact at Kirkridge.")

Only 2 of the 51 felt they did not review, add to, or find new dance vocabulary and skills in techniques. Many mentioned discovering the importance of technique and "having this brought home" to them through the demonstration of ldeaders, Carol and Bob, in the church service, Greg and the more skillful performers in the Friday program. Other points mentioned: "I learned a lot about clarity from Mrs. Lippincott","a new awareness of the creative approach to technique", "learning by doing - the only way!" "Mrs. Lippincott's sessions were as great for the less experienced as for the seasoned dancers - an admirable accomplishment!", "Mrs. Lippincott insisting on good demeanor in class," "Gloria - very specific in her ideas and possible extensions of them provided a free and completely enjoyable feeling", "learning to work out really well", "Gloria's quiet, vital approach", and of Gloria and M.J. (whose methods and philosophies are, indeed,very similar): "their way of communicating, building on the uniqueness and creative potential of each person", "technique through improvisation gets it all together for you", "their guidance in discovering my inner, dancing self".

Individual creativity was stimulated by Gertrude Lippincott's choreography session, Gloria Castano's improvisations, M.J.'s session on prayer, music used in the Thursday night worship service, work with choreographic advisors, use of words as stimulus, (particularly as demonstrated by Gloria's girls), the worship service and Friday sharing time, working with Bob, talking with Judy Rock, the people and the mountains, varieties and types of accompaniment as suggested in M.J.'s session. Facility in self-expression was realized chiefly through: learning to move really well; freeing the body ("so that God can speak through me"); working with teachers (M.J. and Gloria, especially) who believe so deeply in personal worth; thinking and feeling the dance ("not just doing movements, and worrying about how I look doing them"): enlarging movement vocabulary - building on a movement idea, extending and abstracting movement. 8 respondents felt the Institute did not contribute in this respect.

Generally, the session on accompaniment was well received. With a subject as vast as this, it is understandable there were areas not covered. (It was not intended to be concerned only with music, or to suggest specific selections, but rather to consider the role of accompaniment, and suggest guidelines for choosing accompaniment, persons and places to probe for ideas, and evaluating effective and appropriate media. MJW) These needs were recognized: More time for this subject, a bibliography, work on using the spoken word, and listening-moving sessions on recommended music.

In the area of spiritual growth, both the Thursday evening worship and Friday morning sharing time were particularly cited (the latter receiving most frequent mention). Other contributing factors were: Rabbi Richman's session, Greg's dances, being at Kirkridge, Gloria's girls, personal interaction with leaders, informal discussions, spontaneous moments in choreography or improvisation. Five experienced no spiritual growth. (It is to be hoped that these individuals may realize, looking back, that they grew, too, and that their

presence helped others to grow. M.J.W.)

Although the worship service Thursday night provided a meaningful worship experience for some 12 participants, others worshipped through less formalized activities, the Kirkridge environment, Guild fellowship, and very special, personal "happenings". Frequently mentioned were "The Man They Say", Greg's "Psalm", Gloria's girls in excerpts from Bob Raines' book, Karen Smith and Beth Paul's duo, session on prayer with M.J., the flute player in church. Six responded they experienced no opportunity for worship at the Institute (two could not accept the definition of worship given); five of these reported "spiritual awareness" provided by specific experiences, however.

Quotable quotes, in summary: "I would like to always have the peace and glow of Gloria." "Gertrude's philosophy and approach pulled together a lifetime of thinking for me." "The Institute was a powerful wholeness and unity." "I'm so happy".

Participants said "Yes" to

1) the leaders - their expertise and deep concern for all
2) the schedule - less pressured than that of former Institutes
3) Kirkridge - beautiful, remote, inspiring
4) each other, warm, supportive people.

Helpful guidance for the planning of future Guild events are to be found in these expressed needs: opportunity to work with all leaders, rather than choose between them; interaction with males, non-whites, non-Christians; adequate spaces for dance; spiritual depth in leaders; meetings in other parts of the country; unscheduled times kept completely free for individual pursuits, sharing, "r & r", "wool gathering". (The more open schedule this year received accolades, but when "free" times were suddenly filled with organized activity, participants felt pressured to attend, and we defeated our purpose.)

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Smiling faces, contagious enthusiasm, total absorption in Friday's sharing time (and those tears), signs of boredom and distress - and, yes, the sweaty leotards - were all part of the Institute and give strong clues as to our success, failure, and future directions. We appreciate the difficulty of putting reactions into words, after having been so completely immersed in non-verbal expression, and we are grateful for those who completed the evaluation form. This input is essential; thanks to all who participated in this way.

Thanks, also, to the committee for their help, and the Board for their support - without whom there would be no Institute at all! I treasure the opportunity to work with all of you.

Mary Jane Wolbers

Two

Master Classes Presented by Gertrude Lippincott, Sacred Dance Guild Institute June 22-25, 1976 - Kirkridge, Pennsylvania

Two Master Classes were taught by Gertrude Lippincott for the Annual Institute of the Sacred Dance Guild June 22-25 at Kirkridge, Pennsylvania. They were titled "Bridging the Gap Between Technique and Performance", and "Principles of Choreography" and were carefully planned to take into account the fact that religious dance exists not solely for the sake of the dance art, but as an adjunct to religious worship. The lessons also had to consider the great disparities in the ages of the participants (from about eleven to over sixty), their physical conditions, their abilities and training (from beginners to professional dancers), their status in the dance field (college dance teachers, religious administrators and workers, students, housewives, etc.) and their varied reasons for attending the Institute.

It was felt that there was a definite need for improved dance technique, choreography, staging and performance in the area of religious dance. It was also noted that religion should not be used as a justification for inadequate execution. No matter how much of an amateur the sacred dancer is, he should not rely on inspiration alone any more than a professional dancer should. Nor should he just "do his own thing". Sincerity, honesty, and integrity of purpose or expression of feelings must be accompanied by a physical discipline, interesting composition, good production, and competent, vital performance.

The sacred dancer has the same responsibility to do well before those who are

watching his work as does the"art dancer" - perhaps even more of a responsibility because he has a "captive" audience and because only too often many of the members of the congregation have never witnessed dance before and should be shown worthy samples of the form. It is a type of arrogance to assume that because religious dance serves the worship service, it can be inadequate as dance. "To share" one's creative work with other people implies that the work is worthy of being shared, and thus the need for adequate creation and performance. Both the Master Classes and the "Critique" sessions given by Ms. Lippincott laid definite stress on the importance of as good a physical technique as possible, along with expressive movement well-arranged, and well-presented.

Ms. Lippincott began her first Master Class, "Bridging the Gap Between Technique and Performance", with a half-dozen individual and axial warm-ups which included standing and sitting stretches, a back-sit fall, work for various parts of the body, and a simple development of one of the stretches by adding a jump to it. In all of the movements of the warm-ups, Ms. Lippincott laid stress on "HOW" the movements were to be done. She quoted Martha Graham's famous remark to the effect that"It is not HOW HIGH you lift your leg, but HOW you lift it". She pointed out that the three main qualities of movement - percussive, sustained and swinging - were present in all the sequences, and that the sequences all had a beginning, a middle, and an ending, along with a movement climax and transitions between the sections. The sequences were presented and executed as movement phrases, not as isolated bits and pieces of techniques. They incorporated all the elements of movement - space (direction, level, focus, and volume), rhythm and meter, and dynamics (force). By combining physical technique, choreographic form, and "doing , the students were able to get the "feel" of performance, even in the simplest of sequences.

After the beginning warm-ups, Ms. Lippincott briefly discussed the definitions of the terms "technique" and "performance" and talked about the need for a kind of "dancemanship" (akin to musicianship) which includes dance and personal styles, dance and stage personalities, the "how" of executing movements, and the spirit and feeling with which the technical movements are accomplished. She stressed the need to "dance the movements" and not just execute them. She brought out that deportment in class, attitude, posture, attention, type of practice clothes and hair coiffure, and style are all included in "dancemanship". From the time the students enter the studio, they should think of themselves as dancers, whether they are beginners or advanced dancers. If they think of the technique class as a performance from start to finish, and if they act like dancers, they will become dancers more quickly and easily.

The second section of the Master Class on technique consisted of more complicated movement phrases which were developed through variations in space, meter, and dynamics. There was a roll-over from a lying position to an extension, a lunge-fall-recovery series which developed into a moving sequence for two groups, and a triplet run-jump-fall sequence which ended the two and a half hour session. None of the sequences had been planned to include the communication of subject matter, but in the course of working on "the drama of pure movement", content often was evident or was consciously added.

Throughout all the phrases, timing and accent were stressed as were the relationships of the parts of the movements, the use of space, the "shape" of the movements, and communication of the dance "idea". Ms. Lippincott concluded the Class by showing how the sequences could have been further developed to include more movement complexities had time permitted. She encouraged the students to think of their technical work as a "creative" venture and the teachers to create movement phrases which could be manipulated and developed by the students themselves.

Ms. Lippincott gave her second Master Class, "Principles of Choreography", to all the participants of the Institute on June 24. She presented a discussion of the nature of choreography and asked the question "What is a Choreographer?", using as a basis of her remarks qualifications which were set down by Doris Humphrey and Agnes deMille, two of America's most distinguished choreographers. She also sketched very briefly the history of modern dance choreography from the time of Isadora Duncan and the "great pioneers" - Martha Graham, Doris Humphrey, Charles Weidman, Hanya Holm, José Limon, Helen

Tamiris, etc. - through such innovators as Merce Cunningham, Alwin Nikolais, Erick Hawkins, and Paul Taylor to the current minimalists, non-dance, task-oriented, mixed-media creators, multi-gravitationalists, environmentalists, as well as the "traditionalists" such as Anna Sokolow, Mary Anthony, Ruth Currier, and others. She pointed out that few principles of choreography were currently in use because of the bewildering and seemingly chaotic conditions which now exist in the field, and that it was difficult to apply former standards as to what was a good or poor dance work. With older forms, boundaries, and roles having disappeared, even the most sophisticated dance spectators presently have difficulty winnowing out the wheat from the chaff. But she suggested that there still were universal and age-old guide-lines such as beauty, expressiveness, spontaneity, significance, and empathy which still can be used to select excellence in dance.

In the discussion of the question "Who should choreograph?", the students entered into a lively exchange of ideas on the problems of composing. It was generally agreed that everyone should be exposed to choreography and to be able to try their hands (or feet) at creating dance, if for nothing else than to discover how difficult a task it is, and to get an appreciation of the complexities of the craft. But it was also pointed out, from a purely practical point of view, that group choreography was a time-consuming task, and that it usually is better to have one (or two) choreographers than four or five.

For the working session in choreography, Ms. Lippincott chose two time-honored forms with which to work - the ABA and the Through forms. Five groups of five and six of the least experienced students were given the ABA form and three groups of seven or eight students were given the Through form. Ms. Lippincott taught the eight measures of the circular A theme, and sent the groups off to create a B section, to return to the A theme, and to finish with an ending coda.

She then taught the entrance phrase of the Through form to the three groups working with that form, and limited them to creating movement along the diagonal line (up-stage right to down-stage left). Their task was to create a middle and an ending, with a climax and a resolution of of the material and subject matter. The Through form contained the germ of a dramatic idea (exodus, panic, expulsion, rebellion, etc.) which would be made specific by means of the choreography. At the "showing" of the Through forms, the spectators (students) were asked to suggest titles appropriate to the works. The A theme of the ABA form was performed in a circle, with the dancers facing outward for the first four measures of 4/4 meter, and inward for the last four measures. It had an Americana/folk flavor to it. It was suggested that the B theme also show a folk theme, but in a different manner from the A theme.

Each group was given forty-five minutes to work on its project. A few practical suggestions were given as to methods of working in such a short period of time, i.e., 1) do not talk very much - DO and TRY OUT, 2) get the study finished even though it will not be a polished performance, 3) take into account the age, sex, height, and "shape" of the participants in designing the choreography, 4) select one person to count out loud, if counts are needed, 5) make the choreography simple enough to be performed by all the members of the group, 6) execute the study as though it was being performed on a stage, and 7) get up from seated position in the audience for the performance, and return to place with least amount of fuss and bother.

The work of all eight groups were shown to all the assembled students, and a discussion of the dances followed. In each case, Ms. Lippincott began the "critique", with the students having their say after she had finished. Ms. L. suggested that the good points of the work be brought out first, with suggestions for improvement and a more effective presentation to follow. Some very perceptive ideas came forth from the students, as well as some which were not entirely relevant.

In deciding upon the order of the presentations of the groups, Ms. Lippincott picked them so that they would show off to the best advantage, going from the least advanced to the more sophisticated. The ABA themes were shown first, and as Ms. L. had looked at all of them as they were being choreographed, she got an idea of the order of their presentation. She saved the Through form created by the

very young, but experienced students of Gloria Castano for the very last piece to show that effective choreography can be created by dancers of any age if they have had good training. The three-hour class ended with some general suggestions on choreography for beginners and for religious dance. Ms. Lippincott then closed the session and gave out various lists and suggestions to those who desired them.

Gertrude Lippincott
Minneapolis, Minnesota
July 12, 1976

Three

On Thinking and Thanking in Sacred Dance

1. Dancing to express - to give out, to press out - inner feelings that flow outwards through all the extremities of the body. The believer in the sacred following the mosaic commandment "Thou shalt love the Lord, thy God with all..." (Deut. 6. 4-9) Here (to follow Saren Kierkegaard) "God is the audience." The direction is upwards, vertical, to the highest, to the Holy One. The believer in action uses forms and techniques, movements and rhythms, sounds and melodies to rouse the inner soul upwards:

"Shir ha-shirim asher li-Shlomo:
Yin-sha-kay-nee min-shee-kot pee-hu"

It means, "The song of songs which is Solomon's: let him kiss me with the kisses of his mouth. (Repeat, and emphasize the m:s) (The words are from the Song of Songs 1.1,2: love of person for person; love of God and person. The melody ("nigun") by Rabbi Samuel Elijah of Zvolin (Poland-Russia 1819-1888). (He used to say: "The law of God is perfect; melody, too, must be perfect." - and dance? and human relations?

2. Dancing to impress - to take in, to press in - external experiences that circle into all the inner recesses of the body. Here the believer in the sacred sees "the human Divine" (follow Rabbi Mordecai Kaplan). The family around a Jewish Sabbath Table at sunset on Friday, greeting together the Queen Sabbath, with all in readiness - home and table and persons to welcome and to embrace the spirit and each other sings:

"Shabbat Shalom (2)
Shabbat, Shabbat (3)
Shabbat Shalom (3)

Bim bam bim bim bim bam (2)
Bim bim bim bim bam (2)

(The usual Sabbath greeting which means a "peaceful Sabbath," a "Sabbath of fulfillment," set to Hasidic melody whose source is unknown.)

And when the Sabbath is fulfilled, and the Saturday eve approaches, again the family circle gathers to say farewell to Queen Sabbath, who touched them with the beauty of holiness. As she leaves they embrace one another having been touched by this beauty, this holiness, with resources with which to work through the weekdays whatever comes! They sing:

"Shavuah tov: (4)
A good week
A week of peace
May joy increase.
Shavuah tov" (4)

(The greeting for the end of the Sabbath. The words mean "Shavuah" - week; tov - good. Origin of melody unknown.)

To thank God is to pray
Can it be that to dance
Is to do it all the way?

Rabbi Milton Richman
Temple Hesed of Scranton
Pa.

Four

Sacred Dance Guild Institute Report

Gloria Castano conducted what was modestly called "Sessions for Young Students". A few of us "adults" wanted to have a taste of Gloria and thought we would sit in on the first session. Well . . . we were all there for the next session too.

We discovered a spirit in Gloria which is very beautiful and which pierces into our spirits. We had a sacred time together.

We did several exercises, e.g. breath-type movements; using sea shell shapes as inspiration for movement; mechanical-type movement like the workings of a clock; combining locomotion, spatial and finishing movements.

But it is Gloria's philosophy and her "way" (perhaps I could even say her "aura") which compelled us the most. Gloria encourages the creative element in all her students down to the very youngest. In fact,

the emphasis on technique emerges only as the student herself becomes aware of her need. But in the meantime, her creativity has been developing and maturing.

Of utmost importance is that the student gain confidence and a sense of freedom - that she feel good about herself. And out of these qualities emerges a strong relationship among the girls. Gloria feels that we have alredy in our hearts and minds all there is to know and feel when we are born. She merely helps to nurture that which is already there. And the proper release of this energy results in dance.

Gloria does not choreograph for her students. She feels it would be wrong for her to impose or "paste" her ideas on other dancers. Rather, a work closer to true evolves out of the creativity of the dancers themselves.

We were quite taken with what Gloria had to say. Many of us do impose and paste. But I for one (and I know others too) am re-evaluating my methods and am more aware of the total creative process.

Carlynn Reed

Five

May Jane asked if I would report on the sessions with Gertrude Lippincott. I am honored to do so, but also have some reservations about my ability to adequately express through words the beautiful contributions that Gertrude gave to the Institute.

My first sight of Mrs. Lippincott was as she was sitting very comfortably and composed during the commotion of registration. You knew by her presence that she was a dancer, a leader, a wise woman. Her presence, her support was felt throughout the Institute. She imparted graciously and effectively her knowledge, experience and love of dance.

At the first session with Gertrude, she rather surprised us by wearing a stunning, scarlet red knit pant suit with bright stripes around the pant legs. She was striking in it with her trim, slim figure. Her personality shone through as bright and colorful as her suit.

She gave to the class strong clear, directions on how and what to do with warm ups. She encouraged us to be totally there, fulfilling each movement.

At the second session of the following day, Gertrude addressed herself to "Bridging the gap between Technique and Performance." She began with a brief history of how dance has evolved within our society, an appropriate message for our bicentennial year! She then divided the participants into groups to create a dance under her suggested framework, such as a circle, folk-dance theme; a theme of drama. After each group's presentation, praises and needs for greater effectiveness were expressed by Gertrude. We were each encouraged to think of a title for the drama pieces. Titles were not to be too specific, we were told, in order to let the imagination expand. We were encouraged not to clutter movements, nor to attempt to say too much.

In addition to the sessions, Mrs. Lippincott assisted individuals and groups with their choreographies. One such example was the kind of assistance she gave to Karen Smith who performed a dramatic dance with a young girl Beth. They did a very moving dialogue between mother and child to "It Takes A Whole Lot of Human Feelings" from the play "Don't Bother Me, I Can't Cope." Karen told me the spots of the piece that felt weak to her were the ones which Ms. Lippincott found and helped her work through. I saw hardly a dry eye after this piece was presented to us the final day of the Institute!

Other participants told me that Gertrude was just the kind of teacher they had hoped for. Thank you, Mary Jane, for arranging for us the presence of Gertrude Lippincott. We were enriched by her presence, by her example. I hope she will come to see us again!!!maybe next year!!!

Alice Rader

Six

The June Institute was inspiring and uplifting!! It was not without its internal struggles as to identity, direction, stability, but those "struggles" can certainly be thought of as important to our growth and vitality.

This year I brought with me Jeremy, our four-month son. So rather than involve myself physically, I decided I best serve as an observer in order to care for Jeremy. Fortunately, there turned out to be many baby sitters for him, so that I had time to attend many meetings.

One such meeting was with other Regional Directors such as myself. We enjoyed meeting each other and discussing regional development. May other June Institutes designate a time for regional publicity directors to meet, share, and support one another.

Another meeting that meant a lot to me was a short time of sharing, and discussing with the participants from my region, New Jersey and Pennsylvania. I certainly value their support and interest. With their help Sacred Dance will continue to grow rapidly in our area.

It was during the informal meetings that some of the most positive interactions took place, for me. I really got to know and respect many of the officers and directors of the Sacred Dance Guild. I wish I could share this experience with everyone--their dedication, commitment to dance and to our community.

I look forward to next year's Institute to continue where we left off....But during the year I hope to build and relate to that community which is around me.

Alice Rader

LETTERS TO THE EDITOR

"Dear Sir/Madam,

I am very interested in sharing myself and dance interests, and would be most interested in becoming a member of Sacred Dance Guild - as a regular member. I am enclosing the cheque for the payment of a one year membership. As a co-ordinator for the Movement Choir group established in Adelaide with the Christian Arts Center - I would be very interested to read and share with the group any spare back issues of your newsletters. I would also appreciate any further application forms which you may possibly be able to send to us.

Yours faithfully,
Rosemary Austin
c/-Robe Primary School, Robe 5276, South Australia, 12th April, 1976."

NEWS OF SACRED DANCE ACTIVITY
(Listed Alphabetically by States)

CALIFORNIA -

From Doug Adams, Berkeley: I have just been appointed to the Carl Patton Chair of Worship and Preaching at Pacific School of Religion and to the graduate faculties in two areas of the Graduate Theological Union Berkeley (Area VII "Theology and the Arts" and Area II "Historical"). Margo and I will be moving to Berkeley the end of this summer after I teach the dance course here (July 6-9) and after we return from leading four weeks of conferences on worship and the arts (principally dance) in Figi and Tahiti for the Pacific Conference of Churches, July 24-August 20. This opens up many opportunities for people to pursue M'Div., MA, Thd and PhD programs in "religion and dance" and "worship and dance" at PSR and the GTU in Berkeley in coming years.

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From Gertrude Suppe, South Gate: I am taking a course in developing worship materials for Spanish speaking churches; materials which are based on elements from the Hispanic background which are therefore particularly meaningful and appropriate to these churches.

I introduced the group to the idea of sacred dance, giving a short resume of the Biblical use of dance and its present use. Then we all danced, "Let us break bread together on our knees", which they knew as a hymn; and the parable of the house on the rock and the house on the sand to Harry Belafonte's "Hosanna". They all took to it naturally, learned both dances easily and entered in wholeheartedly. Several of them are planning to experiment with dance in their Spanish congregations.

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Barbara Galusha and the 35 member dance choir of the First Presbyterian Church presented "The Good News Visible" on May 21st and 22nd at the First Baptist Church, Santa Rosa, California.

COLORADO -

From Connie Fisher: Sacred dance has grown steadily in the Rocky Mountain states. As of the Spring Newsletter, there are 10 members in Colorado, 1 in Utah, and 3 in Montana, three of those being group memberships. (I believe several more have joined since.) Most of these members were encouraged to join the Sacred Dance Guild by myself or the local group in Denver.

The Rocky Mountain Guild has sponsored four workshops in Denver this past school year:
October: Master Classes with three area dancers: Gloria Winber, Jane Tanenbaum, and Heather Wing. (25 in attendance)
February: Sacred Dance Workshop taught by members of the local guild. (40 in attendance)
April: Robert Yohn Master Class (18 in attendance)
Doug Adams week-end series of workshops (41 in attendance)
Doug has also taught two workshops in Montana: November: Rocky Mountain College, Billings; May: Christ the King Catholic Church, Missoula.

The local guild also has a Newsletter which ties the groups together between events and workshops. Members are urged to join the Sacred Dance Guild (national) and to contribute their news, which are then sent on to the Sacred Dance Guild. There are three meetings a year in addition to workshops. Two people from our area will attend the June Institute: Connie Fisher and Jan Otto.

I would like to add a word as to the importance of local groups, which are affiliated with the Sacred Dance Guild. When the Guild was first organized, it was an important support group to the work of sacred dance in the Eastern states, for that is where most of the work was going on. When I first began my work 23 years ago in Seattle, Washington, I had Margaret Chaney with whom to trade ideas and from whom I learned a great deal for six years. But through 8 years in California, 2 years in Texas, and 7 years in Colorado, I have worked almost always alone. The cost was prohibitive to attend the Institutes, which were always 2000 to 3000 miles away. The local group here in Denver has done a great deal to encourage and instruct new leaders of sacred dance. It is nice also to know that you have others with whom to compare notes. It is hoped that more National Workshops will be held in the Midwest or West. Perhaps it would be a good idea to hold regional workshops every year or so.

I feel there has been a real "breakthrough" in sacred dance in this region this past year. We hope to report many more new members for the Sacred Dance Guild next year.

(Ed. Note: This has been reprinted in hopes for inspiration to other areas!!! Their The Newsletter is published by Connie Fisher, 9580 W. 12th Place, Lakewood, Colorado 80215, and I am sure if you would like a copy to use for starting your own, she would send it to you. From time to time there will be quotes from The Newsletter in this column.)

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From Juana de Laban: The Sacred Dance Group of Boulder travelled in England (Feb 29: Gloucester; April 2-5: Oxford, April 8-12: St. Ives, Cornwall; April 15-19: Cheltenham; April 29: Keele University; May 3: Shifual, Salop, St. Andrews; May 8-10: Frome, Somerset; May 13: Lytchett Matravers; and on thru May to London at St. Olave's; Sheffield, St. Thomas, Crookes; Durham, St. Margaret's & De Cathedral; and in June: Derby, St. Wurbury; Gloucester, Prinknesh Ab., S.D. Seminary) and on to Holland, Belgium, Switzerland, Rome, Germany.

Here is a note from the Bulletin at Gloucester at the College Street Baptist Church: "Today is Leap Sunday". It made a good joke when someone saw that on February 29th, the extra day - and the Lord's Day at that - in LEAP YEAR 1976, we were to receive a visit from a Sacred DANCE Group. Though how much actual leaping the Sacred Dance Group from Boulder, Colorado, do remains (as we go to press) to be seen.

The group was formed in 1969, and has at present nine members who believe themselves to have been called by God. The members come from various parts of the United States and Canada. They are

sponosred as a group by Trinity Lutheran Church in Boulder.

They are not entertainers. They use movement and dance to express Christian praise and the good news of the Gospel. When possible - as it was yesterday at Emmanuel Church, Weston Favell - they dance with rather than to their audience.

Today we have a unique opportunity to experience something of the present-day rediscovery of dance as a means of worship; Rediscovery is the word, for it is not new. David "danced before the Lord"; Psalm 150 lists "with dancing" as one of the ways in which the faithful are to praise God.

Nevertheless it is new to US, and to some still shocking. Of course there will be a few good folk, regular worshippers, who will make a point of missing church today because they do not like the idea, or because they may even disapprove. This is neither naughty nor surprising. When hymn-singing was rediscovered in the 18th century - yes, as recently as that - many people were deeply shocked and thought it terribly irreverent!

What we see today may or may not be something we want to copy or repeat. But the church worldwide has begun to recapture for Christ the language of the body, just as William Williams and John Newton recaptured the language of the voice and William Booth recaptured the language of the brass band and tambourine. "Why should the devil have all the best tunes", asked Booth. Well, why should the devil have all the best dances?

Try and watch with an open mind today. Realise that this is not a stunt, it is the evangelical activity of sincere and dedicated fellow Christians. Accept the dancing in the spirit in which it is offered, as an aid and an encouragement to worship. And afterwards talk about it to the Group. We have welcomed them as friends, and we can quiz them as friends too!

(The program: "A New Look at Christian Praise", "An Act of Proclamation and of Praise", "A Presentation of the Good News of Jesus Christ")

CONNECTICUT -

Louise Mattlage: Artistic Director of The Dancers of Faith, appeared in her new program "The Bent Bible" at the Unitarian-Universalist Society of Miami and in other churches and schools in the Miami area during the past season. The program consists of the reading of her original poems inspired by Biblical texts to which Louise dances. She also appeared for the American Pen Women and presented several workshops in Voice and Dance (Sound Breath and Movement) in colleges for Drama Departments as well as Physical Ed. and religious Departments. Miami Dade Junior College presented her at both the South Dade Campus and the Down Town Campus.

In Frebruary she represented Religious Dance at a workshop and banquet at the Plymouth Methodist Church Conference on the Arts in Religion. In March she presented a program for the Miami Dade Central Library Noon-time Arts programs. These are held every Wednesday at noon. The public attends the programs with great enthusiasm from the offices and stores in the area. Louise was also interviewed for three days sessions of an hour each on the Mary Chichester Dunetz "World of Women" show on Florida Channel 6. In April Louise appeared in a program of her own poems-and-dances for the National Organization for Women, and for National Organization of Non-parents.

At Christmas time she choreographed the "Greatest Story Ever Told" with the Children (non-dancers) of the Friends Meeting House in Coral Gables, Florida. All programs forthcoming are well publicized in the local papers and all SDG members are always cordially invited.

(Ed. Note: Louise included her notes on this children's piece and they will be printed under "Children's Corner" this issue.)

Louise reports "Faith Dancing - An Affirmation of Life" by Louise Mattlage is still available through the author, Box 286, Southport, Conn 06490, $7.50. Reviewed in "The Churchman": "Brilliant photography: dance as a form of religious praise, pure joy."

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Carlynn Reed, Shelton: Our Sacred Dance Group, "With Timbrel and Dance" will be doing a presentation at Barrington College, Barrington, R.I., January 17, Monday morning at 8:30 a.m. It will be in the

gymnasium for the Freshman class, but visitors will be welcome. We will be exploring the meaning of the world "Joy".

MASSACHUSETTS -

Joan Sparrow, South Orleans: In early April I presented a lecture-demonstration for the Women's Guild of the Chatham Congregational Church. Alternating with the talk I danced four poems and Psalm 8. Alein Owen read the poems which were "The Masquerader" by Carl Kelly, "A Final Cry" and "Space" by Anne Morrow Lindbergh and "Song" by Sara Ware Bassett. I concluded the program by repeating all five dances.

At the end of April I conducted a brief workshop on dance as a small segment of a meeting of the Metropolitan Boston Association of Congregational Churches held at the Hancock Church in Lexington. I also danced in the worship service which concluded the programs of the day. For that I wore a full-skirted aqua dress that was mid-calf length and made with shoulder straps which crossed in back. I used a deep plum-colored loop for a hand-prop. The music was a recording of Samuel Barbour's "Adagio for Strings"; the theme was "The Recovery of the Mystery and Vitality of the Spirit".

In August I danced at the early morning worship service at the Federated Church in Orleans. It began with Psalm 146 danced in a long purple dress with cerise applique. I wore plain black for the other dances: the spiritual "Go Down, Moses", "Declaration", and Psalm 8. Alein Owen was reader for Psalm 146 and The Declaration of Independence. Paul Erickson sang the spiritual and Lucy Sigafoo was pianist.

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Thelma Atwood, Melrose: The Women's Guild of the Melrose Highlands Congregational Church asked for a rhythmic dance with Easter theme for their Guest Day, when friends and members of other churches are invited. This was held on April 6 in the sanctuary.

The president of the Guild welcomed members and guests. Each received a calendar with reference from the serving of the tea and refreshments in Fellowship Hall, hostesses, some words about the dance choir and all dance choirs, acknowledgments, and a portion for notes or announcements.

There was a piano prelude, a portion of "Abide With Me" by W. H. Monk played by Grace Peckham. Our soloist, Phillis Snow, sang "Have Thine Own Way, Lord" by Stebbins for the processional. The dancers wearing blue cotton robes with full sleeves waited in the rear of the center aisle; Louise Cook, Martha Lacey, Gwen Eggers, Marcella Kerr, and Thelma Atwood. The processional ended on the chancel steps. We turned, facing the congregation on "Till all shall see Christ only, always, Living in me!"

There was no narration. The piano accompanied our moving to position. J.P. Scott's "Come Ye Blessed" was danced next, followed by "Love Never Faileth" by F.W. Root. The negro spiritual "Were You There" was danced by Martha Lacey and Thelma Atwood with dancers forming a kneeling cross facing the altar, their backs to the congregation. Near the end the cross was broken into parts with the planned collapse of the dancers forming it.

Four danced Malotte's "The Lord's Prayer"; then all came together for a joyous "Christ the Lord is Risen Today" sung by the congregation seated. Singly the dancers left the chancel group after the first verse and chorus; each taking one verse and expressing it alone as she recessed, then the next one followed without leaving the open spaces by the chancel steps empty when the first dancer had moved into the aisle. The last two dancers moved together, following more slowly. There were Scriptural readings having to do with dance read preceding the service.

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Motion Choir - First Parish in Dorchester: After five months of inactivity (occasioned by motherhood), rehearsals were resumed in March under the direction of Carol Davis. In June, the Choir presented two premieres at worship services in our own chancel.

On Youth Sunday, we interpreted "I Believe" to organ accompaniment with contralto solo...six members in pastel robes.

For Masonic Sunday, we danced 3 verses of "America The Beautiful" in white robes trimmed with red and blue scarfs, Empire waistline accented with red or blue ribbon belts - organ and mixed choir accompaniment.

This was choreographed by the Director in response to an appeal by Choir members for a dance appropriate to our Bicentennial celebration.

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Ms. Judith M. Stames, Framingham: In June, at the First Parish Unitarian Universalist Church in Framingham, for the last service of the season, I choreographed a group work for 14 junior high age kids, including 3 boys. The music was a country rock piece called "Pony Boy" by the Allman Bros. The kids were bare-footed, in jeans and shirts, and the girls had brightly colored ribbons around their pony tails. It was danced outside as it required more space than the church provided. The movement emphasis was on changing spatial patterns with a few possibilities for improvisation here and there throughout. It was quite effective. The kids did a great job. And it didn't rain!!

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Madeleine Moss, Wellesley: Sacred dances performed by children have been included in the Children's Easter Services at Christ Episcopal Church, Needham, Ma. since 1974. Choreographer and director of the children, ages 8-11 is Madeleine Moss. The children meet once a week in Lent to prepare for their part in the church services.

Interest in sacred dance is growing and on Thanksgiving a movement choir, sang as they performed a traditional round, "Praise and Thanksgiving." Lisbeth Woodies accompanied on the guitar.

Six children interpreted Pete Seegers, "Turn! Turn! Turn!" for their Good Friday Service and Easter afternoon service. The Children added much to the beauty of the flower filled chancel and altar in their colored leotards and black dance skirts. Accompanied by Lisbeth Woodeis singing and guitar, the children moved in the chancel and the center aisle.

Whitsunday (June 6th) at the coffee hour following the church service, ten children danced "Give Us a Song to Sing Sweet Jesus" by Jonathan Edwards. All enjoyed this way of celebrating the Church's birthday. Guitar and vocal accompaniment by Lisbeth Woodies.

The Junior Choir sang the spiritual "Were you There When They Crucified My Lord?", "The Lord of the Dance", and "Morning Has Broken", as the children danced in the Easter Services.

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Stanley Arendholz of Boston reports: Edith Stein, project coordinator for Concerned Boston Citizens, commissioned me to create, stage, and direct the danced portion of this year's Celebration of Agelessness. The performance took place on May 16 in the George Sherman Student Union ballroom at Boston University. Although it was an ambitious undertaking, I had the very good fortune to have been able to engage not only talented but experienced performers to dance the principal roles.

On the next day at the same location I conducted a demonstration Creative Dance class for about three hundred nursing home residents in the Greater Boston area. They were all members of a local organization known as LIFE (Living is for the Elderly).

At the moment I'm directing Creative Dance Workshops throughout metropolitan Boston for Summerthing, a seasonal program of the Office of Cultural Affairs of the City of Boston.

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From Cora Miller Wells, Newton and Bridgewater. Dance Faculty in Communication Arts and Sciences at Bridgewater State College. Last September I invited a group of dancers from the greater Boston area and beyond, including former students, colleagues, and dancers I had met at the Tucson Creative Dance Center. Many of us were teachers and wanted the opportunity to continue our own dancing and development in creative group dance, and to share the excitement of our various professional activities covering a wide spectrum in the arts and education from elementary work through graduate programs in colleges of the Boston area.

We were fortunate to have the use of the Parish Hall of the First Unitarian Society of West Newton for our meeting. Enthusiasm was high and subsequent Saturdays found us

dancing at the end of busy weeks. Then we began getting requests for performance, and decided on the name of Dance Now, with myself directing.

On October 26th, we presented our Dance of Celebration, Processional and Recessional with the choir in a special service of the First Unitarian Society of West Newton. This service celebrated the one hundred and twenty-seventh Anniversary of the church's founding, the life of Horace Mann-a charter member, and the installation of Dr. Clarke D. Wells as the eighteenth minister of the congregation. We used our own spoken and clapping accompaniment, and flute music improvised by Elizabeth Koehler. We danced in all spaces in the sanctuary, and ended with a processional leading choir and congregation into the parish hall.

The Dance Club of Bridgewater State College, for which I am the Faculty Advisor, has presented a Christmas Processional through the campus for the past two years. This is a joyous affair which winds in and out of various buildings, cafeterias, the library and the Demonstration Elementary School. We sing, dance, play drums, bells, carry banners, are joined by horn players, and this year we stopped in three places to do carols in dance accompanied by voice, dulcimer and using lighted candles.

Dance Now participated in the Christmas Service of the West Newton Unitarian Church on December 21st in a processional and recessional with the choir to "O Come All Ye Faithful" and "Joy to the World". We used two large banners of red, green and orange which have been a constant in my life since the 60's when they were designed and used for our Creative Dance Group in Cincinnati, then later in the Dance Now (west) Group I directed in Portland, Oregon. We also used beautiful swags of ground pine.

On February 29th, the Arlington Street Church of Boston planned a service using the 1976 Lenten Manual of prose and poetry written by Clarke D. Wells for the Unitarian-Universalist Denomination and for which Dance Now had been asked to perform. We selected for our dances three contrasting writings and worked closely with the planning committee, the readers, and the Minister of Music. We danced in both the processional and recessional, the latter leading the congregation from the Sanctuary to the Parish Hall. At the beginning of the service two danced "Lighting of the Candles". Early in the service I led congregational movement for those seated in pews, then clapping to which the dancers moved freely in the chancel, front space, and aisles. This marvelous 19th century sanctuary with its high ceilings, pews with doors, three aisles, towering and massive pulpit with many steps, offered exciting spaces and levels for dance.

One of our members has been actively concerned with Massachusetts and worldwide problems of nutrition, and the rest of Dance Now welcomed the opportunity to dance our concerns and be a part of the Massachusetts Food Day Conference in Fanueil Hall, Boston on April 3rd. We chose themes 1) grain for alcoholic beverages, 2) America's gluttony and 3) world starvation. We used our own dancers for readers and spoke much of our own accompaniment. We began with a processional around Haymarket Square using our banners and a marvelous bagpiper, in complete Scottish regalia. The piper played "Oats, Peas, Beans and Barley Grow" as we danced through the streets and shops, then into Fanueil Hall and our first theme.

On April 11th we took part in a service at West Newton Unitarian Church based on readings from the Lenten Manual and danced "Lighting of the Candles".

On April 24th, four of us presented "I Send No Wish to the Impossible", a dance poem, from our suite of Lenten Manual Dances, for the Spring Performance of Creative Dance at Bridgewater State College.

On May 23rd, we danced "Celebration" at the Arlington Street Church for a worship service which opened a festival honoring Dr. James Luther Adams, internationally known theologian, philosopher, minister and distinguished visiting professor of theology at the University of Chicago Divinity School. We used our own spoken accompaniment based on the writings of Dr. Adams, and our own tributes to him and Margaret Adams, his wife, and flute improvised by Sarah Benson. Dr. and Mrs. Adams were present, and it was indeed an honor to be a part of the festival.

In the fall of 1954, I danced as Cora Miller, for the Installation Service of Clarke D. Wells as Associate Minister of the First Unitarian Church of Oklahoma City. Dr. Adams preached for this service.

It was a moving experience some 22 years later to dance for a festival service in his honor, hear my husband read his poem written for the occasion and to have our son return from college to be present in the congregation!

Members of Dance Now in our first year were: Kathryn Battillo, Margaret Bernard, Joyce Burd, Lynn Campbell, Norma Canner, Christine Holmes, Christine Linnehan, Nancy Lob, Claire Mallette, Roger Neece, Harold Thomas, Ron Wilson and Cora Miller Wells, Director and Founder.

For three of its four summers, I have taught Creative Dance at Impact, a summer conference on the arts for all ages, sponsored by the Ferry Beach Park Assoc. and held at the Unitarian-Universalist site at Ferry Beach, Maine. This summer as in the past, I welcomed the opportunity to teach and study for two weeks July 17-30 with people of all ages in creative dance, music, sculpture, stained glass, ceramics, drama, poetry, photography, life of ocean and shore.

On July 17th, two of us in Dance Now, danced in the outdoor Chapel in the Pines Service of theArts, to glorious improvisation on Amazing Grace sung by Marilyn Levine, Soprano and director of the conference chorus. On July 30th, three members of the dance workshop under my direction, gave a program which included participation for audience of all ages and was part of an evening of dance and drama. Among dance themes we used were beautiful branches of the camp grove and beach, large batiks made by conferees, and dance song for vocalist and two dancers.

And a very, very late note, I want to share with SDG. In April of 1975, I danced "Elegy" a dance poem written and danced for Virginia Duncan Lucke and other dear persons who died during that year, at the spring performance of dance at Bridgewater State College. Several months later, after learning of the death of another teacher and dear friend, Margaret Erlanger, I shared this dance with other students at the Tucson Creative Center.

MARYLAND -

The most important news from Upper South is the Fall Workshop on October 30 at Inter-Faith Center, Columbia. Mary Jane Wolbers will be the leader and Aldema Ridge is the Coordinator.

Dottie Johnson continues the report: Sharon Bodul of Woodsboro, Md, who conducted a technique session at the March, 1976 workshop at Hood College and danced in "Rejoice in the Lamb", danced at the annual alumni worship service at Hood in May.

During the spring and summer I have been involved with a variety of events: danced the Litany of Praise at worship service for May Fellowship of United Church women, conducted two mini-workshop sessions at the regional conference for United Church of Christ held at UMBC - Catonsville in June, and conducted a series of worship/dance sessions at Camp Farthest Out, Shrinemont, Va. in June. In early August I danced several selections at a Worship-Through-the -Arts service of the Annual Conference of Spiritual Frontiers Fellowship held at Westbrook College, Portland, Maine. The final dance, "God Be With You Til We Meet Again" involved the congregation on a repeat and made an effective communal end to the worship service.

On October 17 I will present a morning worship at the Christ Reformed Church in Hagerstown. This service will be followed by a mini-workshop session. On November 20 I will conduct a day workshop in Irvington, New Jersey.

PENNSYLVANIA -

From Berenice Fickes: "Worship In Motion" Church of the Apostles UCC, Lancaster, Pa. November was a thrilling time for our choir. United Church Board of World Missions UCC met at Church of the Apostles and we participated in the opening service. We presented our interpretation of a beautiful choral arrangement of "Psalm III". There were 1200 people at this service and it was a thrilling, exciting and humbling experience.

Repeated last year's Chrsitmas Eve Dance.. "Christmas Lullaby" and "Sweet Little Jesus Boy"...at our pastor's request and repeated "Psalm III" again in February.

In March our choirs gave a Bicentennial Musical and we danced to a choral version of "Lord of The Dance". Each girl danced a solo to a verse, and we all joined in for the chorus.

We used scarves in the church year colors including black for Good Friday and white for Easter, one girl, one scarf. The white scarf was used for the last verse, and we dropped all the other scarves to emphasize "life after death". In May we were invited to take part in May Fellowship Day of Church Women United. We danced to a spoken Litany of Praise based on Psalm 150. This was the first time we danced to something spoken and we all decided it is much more difficult than using music. The organist who played for the service came up to me afterwards and said "I'm going to a music workshop this summer and Sacred Dance is being offered. I thought 'What a bunch of nonsense', after seing you today, I'm goint to sign up." That was one of the nicest compliments I've ever received.

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From Lorraine Blaha: The S.D. Group of Monroeville United Methodist Church were invited to the Western Pa. Annual Youth Conference at Grove City College to do a whole service of Candlelight and Dance for the 700 youth attending the conference. This was held at 11 p.m., July 7 in the Gothic Cathedral there. The service was written by Lorraine Blaha, director, entitled, "A Ceremony of Light". It included 5 dances: The Dance of Praise (Halleluia Chorus), The Dance of Thanksgiving (All Good Gifts), The Dance of Proclamation (Allelu), The Dance of Prayer (Sabboth Prayer), and The Dance of Light (O Come, O Come Immanuel). It was a very meaningful and impressive service which ended in darkness - then a Christ Candle was lit and gradually all 700 people were holding lighted candles and humming "Immanuel" as they departed. The Chapel was truly aglow with the Light of God, and the glow in our hearts was radiant as we danced in Praise of Him. I truly thank the Lord for the privilege of dancing in His name.

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From Alice Rader: In mid-July I led a "mini-course" on dance at a conference at Muhlenberg College for Lutheran musicians. I passed out two sheets of papers at the first session: a "THINK SHEET" which provided a few basic questions on dance for people to think about and a QUESTIONNAIRE to allow me to get some feedback as to the background and experience of the people in Sacred Dance. I learned that most of the participants had little experience in dance, but were delighted for an opportunity to learn.

From the afternoon session several people volunteered to create a dance for the evening advent service to "My Dancing Day." This was a delightful, light medieval-like piece that was sung by a choir and accompanied by live musicians-recorder, violin, and piano. Six women and two men danced down the aisle of a very beautiful Gothic cathedral. We joined hands and danced around the altar with lighted candles. Our circle opened to extend outwards to our congregation in the spirit of prayer, joy and sharing. On our wrists we attached a red ribbon with a red geranium; we didn't have time for anything more....but it was enough.

From the two sessions at Muhlenberg several pages of notes and ideas were xeroxed for the participants for future reference. Included in this were notes on the above Christmas Carol; two versions of The Lord's Prayer (spoken and sung); Sufi Spiritual Dances - Ressurexit Christe and Shalom; music and movement to a simple song entitled "God is Light", warm-up, improvisations; and a list of resources.

*

Regional Development: (From Alice Rader) "BUILD THE GUILD PROJECT"...toward a stronger foundation and framework. Please send me ideas you may have for development of regions. I am beginning to collect material for a purposeful resource notebook to lend support and direction to the position of Regional Publicity Directors.

Do you have any ideas on financial support for regions? I would like to see us explore these possibilities 1) assistance through national dues 2) assistance through contributions by regional membership 3) fund-raising projects.

*

Report on the EUCHARISTIC CONGRESS: (Alice Rader) On Friday, August 13, I attended a dance concert which was a part of the 41st International Eucharistic Congress in Philadelphia. The Dance Theatre of Harlem presented "Dance in Praise of Him".

The Ballet "Spiritual Suite", choreographed by Arthur Mitchell, was dedicated to Dr. Martin Luther King, Jr. The dance began with the slavery, to a eulogy of Dr. King, to liberation through God ("He's Got the Whole World in His Hands"). The audience was enthusiastic. Personally, I found it too "fast and flashy" for what I feel Sacred Dance to be.

Another form of dance at the Eucharistic Congress was discussed by the organizers of a black liturgy who felt more soul ought to have been included into the liturgy: Bishop Peter Kwasi Sarpong of Kumasi, Ghana, told an earlier black symposium that traditional Catholic worship is "dull, uninspiring, almost without emotional appeal" to genuine African culture. (Bishop Kwasi continues as noted in the
The Evening Chronicle, Allentown, Pa. Thursday, August 5, 1976:) "Composed with the Roman mentality, the structures, syntax and concepts are unintelligible to the African," he said. The African wants to dance out his worries.

"For him dancing is not a meaningless motion with the body. Dancing expresses; it speaks ...For him worship is not a dreary duty. It is...to be enjoyed, appreciated...He takes part in worship with his body, mind and conscience, his whole being."

According to the article black prayers and readings were vetoed from the liturgy. What was included was black style music, conga drums, rattles, whistles, and bells.

I believe an African Mass involving soul and movement of all people would have been more meaningful to me than the "sophisticated" dancers from New York, but I am thankful both were there, and that the Catholic Church is beginning to provide leadership, direction, and exploration of worship through the dance.

*

Lancaster Theological Seminary, October 15,16, 17 Margaret Taylor Chaney will be in the Lancaster vicinity to lead workshops on Sacred Dance. For further information write: Alice Rader, 500C Mickley Run Apts, Whitehall, Pa. 18052, (215)434-7376.

The Lancaster Seminary is developing a "Parish Resource Center". Several of us from the SDG have volunteered to be a committee to develop the Sacred Dance aspect. This dance development was begun under Mary Alice Butkofsky, now assisted by Berenice Fickes, Kay Troxell and Alice Rader.

In this connection we discovered: The United Church of Christ has formed a fellowship of the arts. For further information write UCCFA, Room 80, 287 Park Avenue South, New York, NY 10010. It exists in order to:
a) Affirm and encourage the unique contribution the arts make to human depth, meaning and values
b) Affirm and contribute to the quest for a better, more just society for the arts, the artist and the creative life of all
c) Act as advocate of the arts, the artist and the creative life of all by involvement in the United Church of Christ, the local churches, the associations, conferences, General Synod and their instrumentalities and agencies in every aspect of their life and work
d) Encourage and strengthen our faith through the arts and creative activities; share various skills and models of ministry in the arts; encourage strong educational programs in the arts in schools, colleges, universities and seminaries.
This organization was begun this year at a conference in Florida where artists throughout the country met to discuss the arts. I am most appreciative of their objectives and certainly am hopeful that the Guild can establish a positive supportive relationship with fellowships such as these.

*

Notes from Ruth Becker: Incarnation Lutheran Church, 37th & Chesnut, Philadelphia. We're starting a group this summer -- Hoof and Mouth Society of the Church of the Incarnation? On September 25, The Lutherans of New Jersey Synod (LCA) will have a worship workshop for organists - choirmasters - clergy - etc. with focus on Advent. One of the areas will be dance.

*

News from Dr. Hal Taussig: On October 29-31st there will be a weekend convocation on the arts, Christian Education and The Black Experience, sponsored by the National Methodist Board of Disciple-

ship. Sylvia Bryant will lead a workshop on dance and Hal Taussig will lead a session on visual arts. For further information write to Dr. Hal Taussig, 4841 Larchwood, Phila., Pa., 19143, phone (215) 729-5108.

*

From Kay Troxell, Lancaster, Pa.: "The Moving Spirit" trio participated in a morning worship service at the Annual Meeting, Eastern Pennsylvania Conference of the United Methodist Church in early June. Dancing in the chancel of the Chapel at Albright College, Reading, the choir used an organ arrangement of the early American folk hymn, "What Wonderous Love is This?"

Kay Troxell danced, "Just as I Am" as the Call to Confession at the opening worship service of the Penn Central Conference, United Church of Christ, in Lancaster.

"The Moving Spirit" gave a Workshop on: Sacred Dance, Sept. 24, for the Lebanon (Pa.) County Council of Churches.

Summer time Vacation Bible Schools provide an informal setting in which to introduce children to sacred dance. Bryer Helmer of "The Moving Spirit" offered several sessions on creative movement to elementary school-aged youngsters at Highland Presbyterian Church. Under Bryer's guidance, the children worked out a spirited rendition of the "150th Psalm" accompanying themselves with a variety of musical instruments.

*

Mary Jane Wolbers, with 2 members of the Pocono Chancel Dancers - Sue Gluck and Wendy Galavitz - led the congregation of the First Parish Church (Unitarian Universalist), Brewster, Mass. in a Flower Communion service August 1, 1976. Included in the dance presentations were: Call to Worship (solo, MJW) to the first movement of "Scuppernong" by Work; "Lo, A Rose" (solo, Wendgy G) to MacDowell's "To A Wild Rose", "Lord, Teach us to Pray" (solo, Sue G) to a reading, and a group dance in celebration of natural abundance and beauty (including the lovely flowers brought by members of the congregation) by the trio of dancers, to Bach's "Jesu, Joy of Man's Desiring".

*

For information on a Workshop in "Movement Therapy", "Dream Work" and "Gestault" get in touch with Elayne Kaplan, c/o Westchester Gestault Center, 210 S. Walnut Street, Westchester, Pa, Phone (215) 436-8824. Elayne also has classes at the Temple in "Body Therapies".

TEXAS -

A workshop "Creative Dance as Prayer" was sponsored by the Campus Ministry Team at Incarnate Word College in San Antonio, Texas in the fall of 1975. Sister Martha Ann Kirk led the 20 some participants from college students to an eighty-year old woman through meditations and exercises. Slides of great works of art that portray strong emotion or action were used as a creative stimulus for body positions and then movements.

In the months following this, Dance-dramas were used in two of the Penance Services held in the Incarnate Word Chapel. One of them portrayed a Christ-figure touching dancers crippled and huddled on the floor. His touch freed them from the crippling limiting world of selfishness and sin, that they might love, move, act, and dance.

The second penance service while focusing on an Advent theme, longing for God's coming, indirectly strove to indicate that God is as much a Mother as a Father, feminine qualities of the Diety are as important as masculine. It also had balanced leadership of female and male dancers, lectors, and prayer leaders to emphasize God's presence within all of the Community, now merely in the ordained male. One of the dancers from Incarnate Word, Cindy Rodriguez, danced a ritual of planting a seed as the dimissal of a Liturgical Celebration closing a social justice workshop sponsored by the South Region of the National Assembly of Women Religious. Before the seed was placed in the ground a prayer was reading asking that each participant might plant, nurture, and make fruitful the ideas received at the workshop.

VIRGINIA -

Regena Tinney (Mrs. James Tinney) of Richmond has been leading skillshops for the United Methodist Church for several years. In May she led a skillshop for Junior High young people in creative dance for a

statewide United Methodist Workshop. This weekend experience concluded with a celebration of sharing. The dance group not only led the group in worship through dancing the Prayer of St. Francis of Assisi, but taught the 300 Junior Highs some movements for worship. Regena and five women in her local church danced on Memorial Sunday and will form a dance choir in September.

*

On May 16, Sunday at All Souls Church (Unitarian) Erika Thimey, Director, Washington Dance Theater with the All Souls Choir and Soloists with guitars, recorders, Bass and Percussion presented "Santa Maria de IQuique"...in WASHINGTON, D.C. -

CCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCC

Children's Corner

ccccccccccccccccccccccccccccccccccccccccccc

From Alice Rader: During the first week of August I worked with a Presbyterian Music Camp for junior age children. I included movement, improvisational experiences as well as simple Sacred Dance pieces which were shared at the evening vespers.

*

From Louise Mattlage:

THE GREATEST STORY EVER TOLD - choreography by Louise Mattlage

(Preparation) Children make large stars an and small in Sunday School before program. The largest should be about 12 or 14 inches across and should be hung over the spot where Mary will sit with the babe. An untrimmed tree is lovely but a trimmed one in back of the mother and babe adds something special. (ages of children) Suggest 12 or 14 year old girl for Mary. We try to have a real live 3 or 4 month old babe.

Shepherds 6-9 yrs old.
Angel of the Lord...10 yrs old
Host of Angels ...4-10
3 Wise Men 9 -10 - 11 yrs old

Dances should be kept quite simple using group movements and simple circles opening and closing. Hosts of Angels should be freely danced without interference from director. I find one verse is long enough. Two rehearsals adequate.

(Christmas Dance Pageant 1950 - in dance archives NYC Library) For Any number - first through 6th grades

Songs-directions	Narrator
Mary enters with babe - goes back stage right, sits..as soloist (adult or child) sings Silent Night Holy night - one verse	....and she brought forth her first born son
Shepherds enter slowly dancing, choir sings Shepherds Shake off your Drowsy Sleep one or two verses gather round Mary	...there were shepherds in the fields
Angel appears dancing Choir sings Hark the Heavenly Angel.. one or two verses	...and lo an angel of the Lord came upon them and the glory shone round about them and they were sore afraid
	and the angel said unto them Fear not for I bring you tidings of great joy...etc.
Many Angels appear dancing choir sings Joy to the world....	and suddenly there was with the angel a multitude of the heavenly host praising God and singing
Shepherds dance off choir sings Away in a Manger...	and it came to pass as the angels were gone away into heaven, the shepherds said Let us go to Bethlehem and see this and they came and found the manger and the babe and they went abroad and told all
two (or 3) girls enter dancing ... choir sings Bring Your Torches Jeanette Isabella one or two verses	

Songs-directions	Narrator
	and the shepherds returned, glorified and praising God for all they had seen.
Shepherds return, three dancers and shepherds and angels gather round Mary..SOLO voice sings Silent Night Holy Night	But Mary kept all these things and pondered them in her heart

If lights are used all dim except for spot on Mary and babe. Dances can be as long or as short as seems right for dancers. Shepherds costumes two pieces of cloth knee length, tied around waist, caught at shoulder tinted bright colors. Angel costumes..acetate jersey-wings of sheer material-with added spangles - pinned at shoulders, tied at wrist and elbow. Jeannette Isabella full peasanty skirts over leotards of bright colors. Mary traditional Soloist can be child or adult..otherwise children's choir should be used.

FINALE - All (except Mary who remains seated) dance freely center stage to "It Came Upon a Midnight Clear" or "OH Come All Ye Faithful" with children of the congregation entering and dancing with them. Singers join dancers and audience is asked to sing with them.

BOUQUETS, APOLOGIES, QUOTES, ETCCCCCCCCCCCCC

From Alice Rader: (Ed. Note: Since these Notes, Impressions and Inspirations from the Institute at Kirkridge came in after the section was printed, they are included here! Maybe this is where they really belong as they are nice bouquets!)

"Creating Dance Drama for the Sanctuary" -Martha Yates. The session on drama led by Martha Yates gave to a full group of participants a "mini-course" on the essentials of drama 1) characters 2) time 3) setting 4) conflict. We related to each of these aspects of drama through discussing and moving to "The Good Samaritan". We repeated and enacted phrases that Martha gave to us from the story. The result was positive. We moved together in a circle improvising and creating within the framework set by Martha.

One drama of conflict-resolution which can be ordered is entitled "Through Groups to God", April 1957, International Journal of Religious Education by Dept. of Administration Leadership: National Council of Churches 257 4th Ave., New York 10, N.Y. The message was that of love, overcoming our "busy-ness" to love our brothers and sisters. This was in keeping with "The Good Samaritan".

A lively, enthusiastic sharing occurred at the end of the session. Various individuals shared their ideas and experiences. One idea which "lifted" me was the feeling of LIFT which can be enacted with audiences with scripture. This was a program which had been led by Greg Mitchell in New York. I am hopeful he will share with us the scriptures and directions he gave to help us LIFT.

Thank you Martha Yates, for your warm enthusiastic leadership! I was especially delighted I could attend to know you. We value your leadership!

2.

Joan Sparrow, corresponding secretary to the SDG, offered a Sesson on "PROPS". She shared many creative ideas. Her session was packed full of very good ideas, plus her enthusiasm for prop possibilities integrated with movement was really very contageous.

One of the catchiest ideas was to emphasize "ecology" through the contrasts of positive and negative. The positive wristlets were of lovely, fresh, flowers; the negative wristlet was made from waste! (cans, string, paper, etc.)

She showed us how one piece of material can entangle a person, how one must struggle with this object (a long sash that is sewed at the ends to make a circle) until one is liberated from it. I really wished I could have seen this presented at a service!)

An idea that met with great enthusiasm was that a straight piece of material such as an Indian print table cloth could be transformed into a coulotte skirt.

Joan, I really came to appreciate you not only as corresponding secretary but as creator with props. I hope you will put

your ideas together in a booklet that will be available to us all!

3.

****
* Mary Jane Wolbers was awarded a beauti- *
* ful silver bowl for her service through *
* these many years as program director, *
* president of the Guild, initiator of *
* sacred dance stationary....an endless *
* list of activities reflecting her dedi- *
* cation and commitment to Sacred Dance. *
* Gloria's girls presented a "moving" *
* tribute to her at the business meet- *
* ing. It was a touching, loving tribute *
* to a dynamic leader of dance. It's *
* very comforting to know that Mary Jane *
* is around to give advice when we need *
* it, and I know we will all continue to *
* benefit from her presence. Thank you, *
* MARY JANE. *
****

4.

Children's Dance - Gloria Costano: Gloria Castano is a beautiful beam that radiates, glows with patience, love. Although I was unable to attend her sessions, I heard glowing reports of them. I saw three roommates going carefully over their notes from her session. They were reflecting on each moving experience, improvisation, and discussion. They were savoring their moments with her, as new doors of movement experiences had been opened to them. I am happy for us, members of the Institute and SDG for the shining example of leadership that Gloria so kindly, so graciously, imparts. Thank you Gloria! We are with you as you become the new SDG Program Director.

5.

Robert Yohn: I was unable to attend his sessions either, but I heard a lot about them. My mind went wild with imagination at the scene of a large group of people coming to him for directions as to how to put"what the Sacred Dance Guild is about" into movement. The first session was the sharing of where people were "coming from" ...the philosophy, the religion, the faith, the creed...of so many...coming at so many directions...reaching out to point out some commonality, some sense of togetherness. I understand that one basic movement of uplifting one's hands...extending them to the heavens was a symbolic movement for which everyone agreed.

On the final day of the Institute everyone saw the "unfinished/unrefined piece" of what the Sacred Dance Guild is about. Personally, I never saw anything so complete! It was absolutely fantastic. I just laughed and cried and brimmed with joy at how creatively, cooperatively people from all backgrounds came together to form a unit...to extend hands to the heavens as well as to us, the audience, the people.

6.

On Thursday evening Robert Yohn and Carol Conway presented a worship service "Praise Ye the Lord" at Christ Episcopal Church in Stroudsburg. The pieces were "Day in the Lee of April" and "The Man They Say", choreographed by Robert Yohn. I watched from outside with my son Jeremy. How shall I describe what I saw? The message and movements are simply <u>beyond</u> words!!!!

7.

Greg...My new found friend. At our first general meeting, Mary Jane instructed us to meet someone new and introduce that person to everyone. My new found friend was Greg Mitchell from New York. I learned that he had organized a group of Christians interested in the dance. He is a professional dancer with a wide range of experience, especially ballet. He is dedicated to integrating his experience as a professional dancer with his faith in God. Greg successfully does this. At the last day of the Institute he shared with us his choreography. He stunned us. We were stricken with the power of the spoken word which he so eloquently spoke and accompanied with powerful, strong, dynamic movements. He led us from lamentation to elation. We were moved from agony to tears of ecstacy. Greg was "intoxicated by God". I'm so glad you came to be our friend, Greg, and to share your strength through your faith.

Savitri Popkin. Savitri is my friend from Temple University, who so delicately presented herself before us, totally, being who she is, sharing who she is, a dancer, a Sufi, a human being. I was so touched as to how others came to "her wave link" to appreciate her sensitivity,

her individuality. She and I shared with a few participants spiritual dances. Her spiritual directions radiated forth as sunshine, and fresh air to many. Thank you, Savitri, most delicate soul, for shining through to touch our hearts.

Judy Rock came to us from California. She is a tall, slim, striking Presbyterian minister who is working on her masters in dance. Her dedication and intensity toward dance was evident. One feels that power of her presence through movement is going to shake the earth and lift us with trembling hearts toward heaven!!

We were fortunate to have with us at the Institute one of the SDG Board of Directors, Mary Bell, from Indianapolis, Indiana. She brought with her a notebook full of creative programs she uses in her Church. She is unique in that she is hired to help with the organization of services which creatively use the arts. She shared with us a sample of her creativity with the interpretation of I Corinthians 13 which was read by a male and female voice and accompanied by guitar. I was happy to meet Mary Bell. I learned that she was at Butler in dance at the same time as Dr. Sara Chapman, my advisor at Temple University...small world isn't it?

8.

I have mentioned many moments of inspiration which came to us at the Institute through the communication, sharing, and loving. The climax to our precious few days together came on the final day of sharing. The morning before we left many choreographic pieces were shared for which I have mentioned or given reference to a few.....Other memories...the interpretation of The Lord's Prayer by Joan Huff and sung by two soloists....the lovely maidens gaily dancing in folk dance...the embrace of a poet who had relived feelings through movements...the movement of many who helped us to reach, to extend, to feel love, beauty and harmony...to Praise God!!!!

***** *****

Bouquets to: Kay Clark who will travel to Washington, D.C. with her husband to witness the unveiling ceremony of a bronze bust of her uncle JOHN PHILLIP SOUSA by the sculptor Karl H. Gruppe in the Hall of Fame for Great Americans in the John F. Kennedy Center for Performing Arts. William Schuman, composer, will give the address. The Marine Band will provide the music. What a thrill Kay!!!!!! And then of course there is a reception.

*

Robert Yohn now has his own Studio and will be forming his own company. He is now located at 135 W. 14th St., 2nd floor, New York. Good Luck, Bob, from SDG!

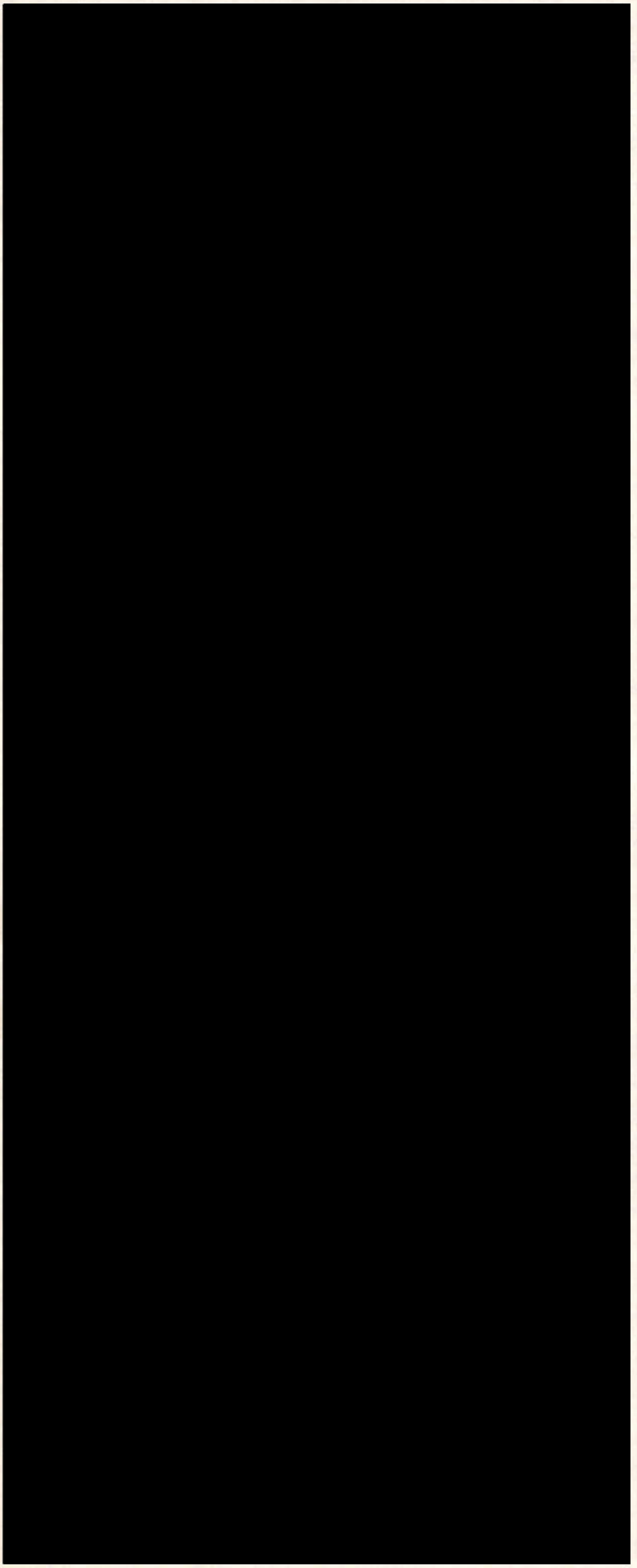
*

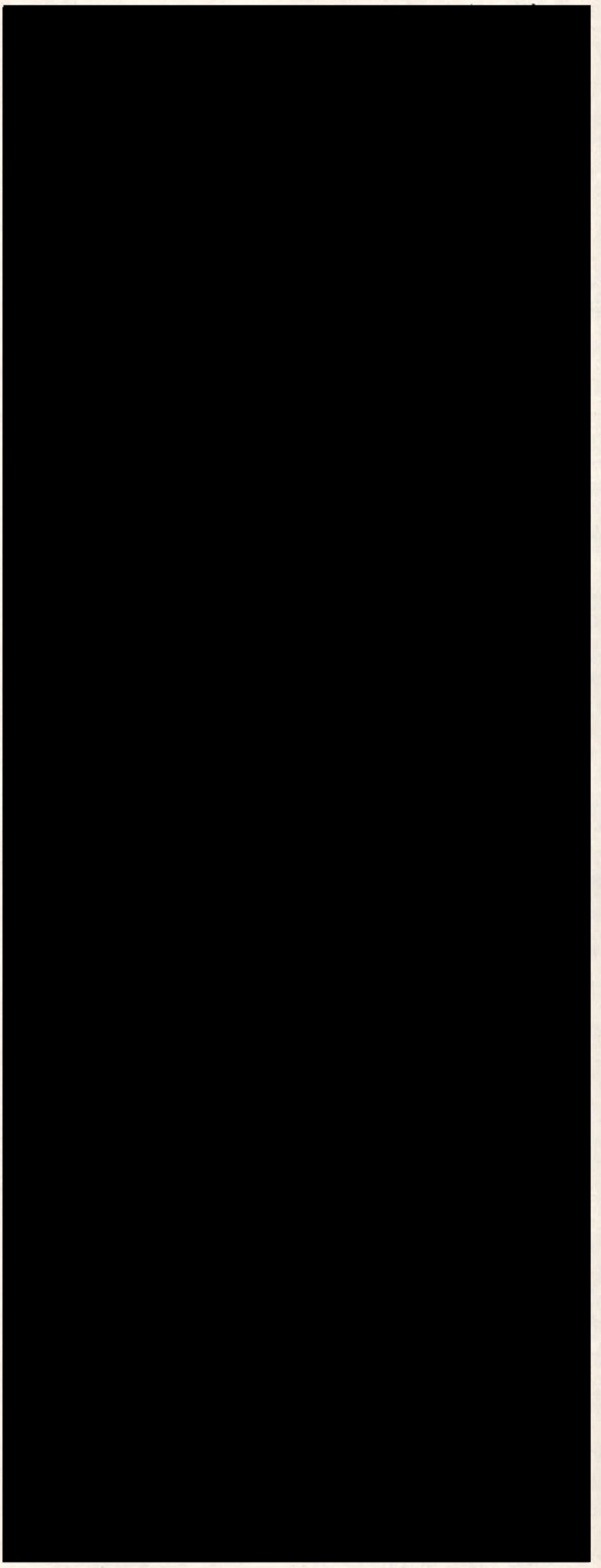
SDG Dance Activity from HUNTINGTON, NEW YORK, from Vira Klawe: The spring workshop at Congregation Church of Huntington, L.I. had a fairly good attendance of SDG members. It was free of charge, and Bob Yohn led, returning to us the following day with Carol Conway as partner, for two dance offerings during Sunday morning service. The Workshop managed to be very enthusiastically received using only walking, skipping and some seated Graham exercises, plus a group theme exercise in interpretation. The two dance offerings were superb the following day.

The later workshop at St. Mark's Methodist in Rockville Centre which I attended was dynamic, varied, full of material, friendly with Tai Chi technique which I so enjoy teaching along with Yoga, and Sufi dancing which was new to me....I created a Sufi dance using only Hebrew and Christian terms. I hope local SDG workshops will be encouraged for those of us who cannot get to your June one. What I always hope for is definite movements or phrases offered in these workshops to be used as various expression; i.e. a series of movements that would express joy, sorrow, confusion, awakenings, etc. Plain technique is nice but it could hit closer to our purpose.

A local Township Arts Festival has asked the Huntington Dancers of Faith for the 3rd consecutive year to perform and teach a little of "Dance as Spiritual Expression" (using American Indian this time), and the Public Library gave us an hour's program using the same title....Planning Donna Nobis Pacem for Fall, danced as a canon to live voice choir. That needs 9 people! Wish I had a people-synthesizer as in Science-Fiction!

**********SPOTLIGHT ON
NEW MEMBERS**********





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SACRED DANCE GUILD of AMERICA

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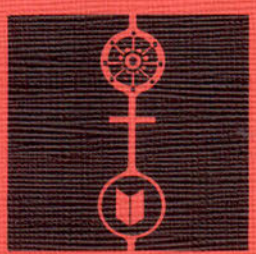
SACRED DANCE GUILD.

a corporation with international membership devoted to sacred dance in worship

The GUILD came into being in the early 1950's as the Eastern Regional Sacred Dance Association, a fellowship of those leaders who pioneered in the rediscovery of man's oldest of worship forms. By 1958, as membership had expanded across the country, the regional title was dropped in favor of the "SACRED DANCE GUILD." Since that time the Guild has become incorporated and includes within its membership dancers, dance directors, clergy, religious education directors, musicians, and other interested supporters from Protestant, Catholic and Jewish traditions.



WHAT RESOURCES DOES THE GUILD OFFER? Leadership opportunities are offered through the GUILD'S program of workshops and institutes. A mid-winter workshop is held in February each year in conjunction with the GUILD'S annual meeting; this workshop has traditionally been located in New York City but expanding membership in the mid-west and west has led to the consideration of varying locales. A three-day June institute is held each year, most recently at Drew University in Madison, N.J. Other regional workshops are held throughout the country as local need and interest dictate. The GUILD issues a newsletter three times each year, has compiled a bibliography and makes pamphlets available in the field of religious dance, and functions as a clearing-house of activities and leadership in the field.

WHO MAY BELONG TO THE GUILD? Membership in the SACRED DANCE GUILD is open to anyone interested in dance as a form of spiritual expression. Several types of memberships are available.

REGULAR – receives Newsletter and is entitled to special membership rates at meetings, workshops, etc.

STUDENT – available to high school or undergraduate college students; same privileges as regular members.

GROUP – dance choirs are encouraged to join as groups; individuals within the group are not considered regular members, but are entitled to membership rates at workshops; two newsletters sent to designated person for group use.

SPONSOR – individuals and groups other than dance choirs (such as churches, schools, organizations) are encouraged to become Sponsors of the Guild. Sponsoring groups have the same privileges as individual sponsors, and may send one representative to workshops at the membership rate.